June 4, 1954

Mr. James Agee
17 King Street
New York, New York

Dear Mr. Agee:

I think that Luchita Paalen has told you about the film series Frank Stauffacher is putting on here at the Museum: ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS. I happened to talk with her one afternoon when you were in Hollywood and coming to dinner, and I asked her to tell you about it.

The first half of the series has been a great success, due primarily to the splendid cooperation and enthusiasm of the Screen Directors Guild and the directors and speakers themselves who came here to talk. We were fortunate in having Fred Zinnemann, George Stevens(last year), Vincente Minnelli, and Willard Van Dyke to talk about their own films, and Kenneth Macgowan on John Ford, Reuben Mamoulian on D. W. Griffith, and Mitchell Leisen on Cecil B. de Mille. This fall the second half is scheduled with Mack Sennett, Frank Capra, John Huston, William Wyler, Walt Disney, George Stevens, and Robert Flaherty as the directors to be presented.

The idea for this film series is based on the exhibition Mr. Stauffacher did for the State Department and the Smithsonian Institute in 1952 on the American film which stressed its dominant traditions through the men who developed them. The exhibition was made for foreign use and was distributed in Germany and South America. After this series is completed we plan in incorporate the material (all the talks have been taped) into a book on the American film.

We had hoped that you might talk on John Huston. I have written Mr. Huston asking him to talk about himself, and if he would it would be very fine as this series should of its nature have the directors whenever possible to present their own films and ideas, but I doubt if he will take to it. But as he is uncertain, we think that you would be the best person. We have set October 1 as the date for the presentation of his work, and we would be most happy if you would consider coming to San Francisco to talk on that evening. Is there a possibility that the 1st of October would fit into your schedule, that you would be on the Coast and would enjoy coming to San Francisco?

We are able to pay your traveling expenses from Los Angeles and accommodations here. You would certainly be the person to talk about Huston and I am sure it would be an excellent evening.

I realize that there is the possibility that Mr. Huston will write and say he will come to talk. But I think we had better assume not, until we hear. What do you think?

As for the film we might show - we would like that to be up to you. Although AFRICAN QUEEN might be the most logical in view of your talking, I think that it has been shown too often recently in San Francisco. We would suggest THE TREASURE OF SIERRA MADRE, if that is agreeable with you. You could certainly still talk about the other that you and Mr. Huston have worked on together. We welcome any suggestions and ideas you have on any aspect of the evening.

I look forward to hearing from you and hope that you will be able to come.

Sincerely,

Barbara Stauffacher
Film Department

cc: Mr. Joseph Youngerman

July 8, 1954

Mr. James Agee
Hollywood Roosevelt Hotel
Hollywood Boulevard
Hollywood, California

Dear Mr. Agee:

I am very sorry that I missed seeing you in Los Angeles last week. Luchita talked about you and I hoped we would meet. We could also have discussed this film series we are presenting here at the Museum.

As you know from my letter of June 4 (which was sent to your New York address), we were hoping you might be interested in talking about John Huston and your work with him on this series ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS. Lee and Luchita mentioned that you once did write something for LIFE about Huston. Perhaps that could be used to some degree? You would be the only speaker on the series not a director talking about his own work, but in this case we thought of you immediately as the perfect choise to speak through your work with Huston.

My letter specified October 1 as the date of the program. However, the series is still at the point where dates can be shifted and if any of the following dates would be more convenient please let me know: September 10, 24; October 8, 15, 22, 29.

Our problem is that we must have the schedule of speakers ready by the first week in August for printing.

We certainly hope that you can come and I look forward to hearing from you very soon.

Sincerely yours,

Barbara Stauffacher
Film Department

August 19, 1954

Mr. Merian C. Cooper
c/o The Screen Director's Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Cooper:

Mr. Joseph Youngerman of the Screen Directors' Guild has confirmed to us that you will be able to come to the Museum to be our guest speaker on the series: "Aspects of the American Film: The Work of Fifteen Directors". We are very pleased and honored that you will be participating in this series on the American film director.

The date schedules for your appearance is Friday evening, October 15, 1954.

Our plan is to present to our audience the individual styles and contributions to the American film from the standpoint of the outstanding directors. This series is based on an exhibition for the State Department and the Smithsonian Institute compiled by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat the exhibition in terms of the directors themselves. You may know about these seven programs during last spring. It was a very successful series, primarily due to the fine cooperation and enthusiasm of the directors who came here to talk. In several cases, the directors were not available, so we were able to have really good substitutes.

In our search for someone to talk about Robert Flaherty, it was good fortune that Mr. Youngerman suggested you, because of your long eminence in the documentary film, especially for us in connection with Flaherty. But having you available, it would seem that you should also discuss your slant on your own work at the same time.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question-and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section followed by questions. Rouben Mamoulian presented a more formal speech for his talk on D. W. Griffith.

It is necessary that we get the announcements of the series printed next week and therefore would very much appreciate hearing from you as soon as possible about any matters you wish to discuss.

Many thanks for your interest and kind cooperation.

Barbara Stauffacher

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

October 18, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Mr. Cooper left last night for New York, and asked me to write to you on his behalf, thanking you for your courtesy to him and his family while he was in San Francisco.

He thoroughly enjoyed the evening at the Museum, and wants to congratulate you on your handling of the event.

Mr. Cooper sends his very kindest regards.

Sincerely,

Zoe Porter

Secretary to
Merian C. Cooper

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

October 20, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

I am enclosing a bill for Mr. Cooper's expenses in connection with his trip to San Francisco to deliver the lecture for the Museum.

I have broken these expenses down as they would have been had Mr. Cooper gone alone to San Francisco, and have included nothing that was incurred because of his family accompanying him. If you find this in order, I would appreciate it if you would put it through for payment by the Museum.

Sincerely,

Zoe Porter

Secretary to
Merian C. Cooper

Enc.

Bud —
This is the
enclosed invoice
in regard to Mr. Cooper
— as I said —

Frank S.

October 25, 1954

Miss Zoe Porter
Secretary to Mr. Merian C. Cooper
Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

Dear Miss Porter:

Thank you for your letter of October 20 regarding the expense invoice for Mr. Cooper. It is all in line, and the Museum's accounting department will put it through for payment.

I was a bit annoyed with the cost from Favorite Films for merely previewing MAN OF ARAN in Los Angeles, since their use of a San Francisco print was an additional $50.00. But of course you people did not have any control over that part of it, and I only mention it because - well, because I'm annoyed at Favorite Films.

Mr. Cooper was an outstanding success for our series. Everyone enjoyed him, and we had a crowded house; I'll send other press reviews shortly. And the excellent material you sent us should be on its way with this letter. I've put three stills made here in with your material. I'm sure Mr. Cooper would like seeing them.

Thank you very much.

Sincerely yours,

Frank Stauffacher

October 25th, 1954

Miss Anne Schutzer
Contemporary Films, Inc.
13 East 37th St.
New York 16, N.Y.

Dear Miss Schutzer:

In response to your note of the 20th, we don't know exactly what happened to MAN OF ARAN ourselves, since we got it second hand from the Museum of Art here,- Frank Stauffacher or Allon Schoener.

The story is: the film was originally booked for the Museum, 10/15, but shortly thereafter the Museum asked that it be sent to Mr. Cooper in North Hollywood instead, so that he could run it off and refresh his memory of it, then bring it up here with him when he came up to talk in connection with the exhibition. Someone, I think Mr. Dratfield, indicated that this was OK, and we passed the word along.

As the time approached, we got a call from the Museum - no film in the south yet, - but your original confirmation advised that it would be shipped from New York on 10/5, so we re-assured them. There seemed no way it could possibly miss, with that much time, and special delivery.

Apparently it didn't get there before Mr. Cooper had to leave. Our letter to you was dated the 18th, and possibly that of Argosy pictures was about the same date, against playdate of the 15th. Possibly Gallup neglected to ship air, for which of course we are sorry, if it was so. I don't recall your advising us they were to transship - or we should have tied it together.

In any event, we are asking the Museum to drop you a line, with word as to circumstances. They were in closer touch with things, you might say hour by hour, than were we.

Cordially,

J.A.Wallace

Audio Film Center

522 CLEMENT STREET • SAN FRANCISCO 18, CAL. • SKYLINE 1-3615

October 25th, 1954

San Francisco Museum of Art
War Memorial Att - Mr. Frank Stauffacher or Mr. Allon Schoener.
Civic Center
San Francisco, Calif.

Gentlemen:

Please,get us off the hook here. We had already paid for this booking, passed your word along that the film didn't reach Mr. Cooper by the time he had to leave on his way here, on the 14th. We asked Contemporary for credit.

If it didn't, well and good, and that's it. Argosy wrote they were returning the film to N.Y., but apparently didn't say when it arrived.

Whole point is: if it was indeed toolate to use, that's clear-cut, and much easier to explain away than merely that somebody changed his mind after the film was shipped and decided to use 35, if you follow me.

Cordially,

J.A.Wallace

October 28, 1954

Miss Anne Schutzer
Film Librarian
Contemporary Films, Inc.
13 East 37th Street
New York 16, N. Y.

Dear Miss Schutzer:

Mr. Wallace of San Francisco Audio Film Center called me up in connection with the mix-up of our use of your 16mm print of MAN OF ARAN. As you know, we wanted to use it here Friday, October 15, in connection with our guest, Merian C. Cooper. He wanted to look at the print prior to his coming up from Los Angeles, so I asked Mr. Wallace if that print could be sent a few days before he arrived here, and Mr. Cooper knew all about this, expected it, and planned to bring it with him on the plane late in the afternoon of October 14.

Mr. Cooper's secretary called me late on the afternoon of the 13th, telling me that the print had not yet arrived. So I told her that they only solution would be for her to take a 35mm print from Favorite Films, Inc., in Los Angeles for Mr. Cooper to look at. At the same time I had to book a 35mm print from the San Francisco office of Favorite Films for our use at the Museum the next evening when Mr. Cooper spoke here.

The 16mm print arrived late on the 15th, after Mr. Cooper had gone.

Our use of the 35mm prints has been excessively costly. The use of the preview print in Los Angeles was $25.00 with messanger service of $13.00, plus $50.00 for the print use here.

I had hoped to use the 16mm print, as you can realize.

Sincerely yours,

Frank Stauffacher

cc.Mr. James Wallace

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

October 28, 1954

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Thank you so much for sending us the stills of Mr. Cooper and his family which were taken while they were in San Francisco. Mr. Cooper is still out of town, but I know he will be delighted to have them.

Thank you also for returning the material we sent you.

Incidentally, in connection with the charge that Favorite Films made here for us to see "MAN OF ARAN," at first they asked double that amount, but cut it in half when they found what Mr. Cooper's purpose was in viewing the picture. I don't know if that is any comfort, but perhaps you could get them to cancel the charge -- or rather refund the rental to you, since we have already paid for it -- in view of the fact that you had to rent a print there, too.

Sincerely,

Zoe Porter
Secretary to
Merian C. Cooper

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

August 26, 1954

Miss Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Thank you for your letter of August 19th.

I shall talk on the development of the early story-telling documentary. In most of the histories of the early movies, Robert Flaherty, Ernest Schoedsack and I are mentioned as among the three men who developed this type of film.

If you have a copy of Flaherty's "NANOOK OF THE NORTH," I will be glad to discuss this picture and show parts of it. Any of Flaherty's pictures will do, but I would prefer "NANOOK OF THE NORTH" because it was the first one. I know that the Museum of Modern Art in New York has a copy.

In any case, I will be able to show parts of Schoedsack's and my work in the early 1920's -- "GRASS" and "CHANG,"

I hope this outline is satisfactory.

Very sincerely yours,

Merian C. Cooper

August 27, 1954

Mr. Merian C. Cooper
Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

Dear Mr. Cooper:

Thank you very much for your letter of August 26.

Your plans for the Flaherty-Documentary evening sound very good indeed.

We agree that NANOOK OF THE NORTH would be the natural selection to show, but from the standpoint of our audience, it has been shown too much in this area and they are quite familiar with it. We suggest MAN OF ARAN instead if this is agreeable with you? This film is also very fine and has not been shown in San Francisco for some time. I hope this is alright and will fit equally well with your plans for your talk.

I will await word from you on this and again many thanks for your kind cooperation and interest.

Most sincerely,

Barbara Stauffacher
Film Department

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

August 30, 1954

Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Thank you for your letter of August 27th.

It will be quite agreeable to me to use Robert Flahety's film "MAN OF ARAN." Will you please let me know if it is possible to obtain a copy of this to use in connection with my talk?

Sincerely,

Merian C. Cooper

Tell Mr. Cooper that Contemporary films from N.Y. will send the print, 16 mm, to him ~~about~~ about 4 or 5 days before Oct 15; ~~and check~~ which I assume he will be okay. Ask him to mail it to us when finished, or bring it up with him.

September 10, 1954

Mr. Merian C. Cooper
Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

Dear Mr. Cooper:

Thank you for your letter of August 30.

We are very glad that MAN OF ARAN will work out for the evening.

We are renting the film from Contemporary Films in New York.

They will send the print, 16mm, to you about four or five days before October 15 so that you may see it again, which I assume will be alright. You can then mail it to us - or safer - bring it up with you when you come.

Thanks again for your cooperation.

Sincerely,

Barbara Stauffacher
Film Department

October 6, 1954

Mr. Merian C. Cooper
Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

Dear Mr. Cooper:

Would it be possible to get several still photos of yourself, and Schoedsack - preferably non-portraits - to have here by Air Mail? We will use it for a small display section in the Museum prior to your talk here on the 15th. We'll send them back, of course.

The Screen Directors' Guild sent us one of you but we would like to have some additional matter. I mean, do you have anything of you with a camera, or such, even though it might be an older still?

Also please let us know when you would like to arrive here, and what hotel you prefer so that we can reserve a room for you.

We certainly all look forward to meeting you.

Most sincerely,

Frank Stauffacher

P.S. Enclosed press of a week or so ago.

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

October 9, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

I am enclosing some of the reviews from "GRASS" and "CHANG" of years ago which show what an impression they made as innovations in the time of their release in the early twenties. I am also including reviews on "THIS IS CINERAMA", "LITTLE WOMEN, "THE FUGITIVE" etc. I have selected these from among hundreds of the same laudatory nature. You may use any of them as a display if you wish. I have mounted them on cardboard and numbered them from #1 to #14. Please be sure to return them after they have been used for lobby display, newspaper publicity or whatever you desire. I thought those reviews published in San Francisco papers of the time might be of particular interest. Mr. Cooper has authorized this.

Also attached is a copy of some quotations from various histories of the Motion Picture Industry which might prove useful to you in publicity.

Mr. Cooper told me not press himself upon you but to give you what you might need to draw a few additional people to the lecture.

Sincerely,

Beatrice Binney

Secretary to
Merian C. Cooper

Encl. (16)

Oct. 11

Dear Mr. Cooper:

Just a note re the 16mm print MAN OF ARAN. I understand it was sent from Comtemprary Films Inc. in New York on the 5th of October, parpel post & special delivery, and they tell me it should be with you by now. If it has not yet arrived, and you want to see the film at once, you can get a 35mm print from Favorite Films in Los Angeles, 1966 South Vermont, RE 4-5428. All charges, of course, are to be billed ~~by~~ to us.

Most sincerely,

Frank Stauffacher

Contact Norm Dorn re this subject

Sunset 3-8411
(Home - EX 3-8928)

Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

John Ford
CHAIRMAN OF THE BOARD
Merian C. Cooper
PRESIDENT

October 8, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Complying with your request of October 6th, I am sending seven stills to you of Schoedsack and me, which I hope will be suitable for the display you want to set up in the Museum on the 15th. I would appreciate it if you will return them to me when you have finished with them.

Mrs. Cooper and our eleven year old daughter, Theresa, are coming to San Francisco with me, and we have reserved a room at the St. Francis Hotel, through the Beverly Hills Travel Bureau. Perhaps you would be kind enough to check to see that this reservation is being held for us.

I have not yet received the print of "MAN OF ARAN," and hope it will arrive today or tomorrow, for I want to run it the first of the week.

Thank you for sending me the clipping from the San Francisco Chronicle.

It might be of some use to you in publicity, if you desire to use it, that Schoedsack and I produced and directed two of the first story-telling natural life documentaries, "GRASS" and "CHANG," -- and also some thirty years later, I co-produced and co-directed the last great innovation in the motion picture business and the longest running picture to date -- "THIS IS CINERAMA." It is still playing in every theatre in which it has opened, and is in its third year in New York. It should be very close to --if not already in -- its second year in San Francisco. Lowell Thomas and I presented it; Robert Bendick and I co-produced it. I directed some sequences, and took full charge of the editing of the entire picture.

Other things of personal interest, which might help draw a crowd:

I received an Academy Award in 1953 for: "his many innovations and contributions to the art of motion pictures."

I also received a placque at a luncheon in Hollywood which was given for me on the first anniversary of "This is Cinerama" in Hollywood. Incidentally, it is still running strong here. The following is the inscription on that placque:

"GRASS" and "CHANG" — First story telling documentary pictures (together with Ernest B. Schoedsack)

"THE FOUR FEATHERS"	First picture to combine the true wilds of Africa with Hollywood sets (together with Ernest B. Schoedsack)
Fred Astaire - Ginger Rogers	Executive Producer of first screen dance team in "FLYING DOWN TO RIO"
"KING KONG"	First science-fiction picture (together with Ernest B. Schoedsack)
"LA CUCARACHA"	Production Vice-President of Pioneer Pictures which made the first live action three-color Technicolor picture
"THIS IS CINERAMA"	Co-producer and co-director of first dramatic Cinerama presentation which transofmred the motion picture industry.

I am having my secretary send you some further material tomorrow, which might be of some use to you in publicity.

Very sincerely yours,

Merian C. Cooper

October 18, 1954

Mr. Merian C. Cooper
Argosy Pictures Corporation
4024 Radford Avenue
North Hollywood, California

Dear Mr. Cooper:

Thank you so much for all you did for us here last Friday. It was a great success, needless to say. I'll send you all the press clippings as soon as they come through.

Being here as one of the great directors (or, I should say, great innovators), was a decided positive view of what we have tried to do here for the American film. And I can tell you that the audience knew it, and they responded to it.

I hope that you enjoyed the Friday, and of course, we hope that Mrs. Cooper, your two children, and also Mr. Roberts, enjoyed the entire trip.

Again, many thanks.

Most sincerely,

Frank Stauffacher

October 18, 1954

Contemporary Films, Inc.
13 East 37th Street
New York 16, New York

Gentlemen:

We are today returning to you by air freight the 16mm print of "MAN OF ARAN," which we have insured for $100.00.

This is the print which you sent to Mr. Merian C. Cooper at the request of the San Francisco Museum of Art.

Sincerely,

Secretary to
Merian C. Cooper

cc: San Francisco Museum of Art

August 18, 1954

Mr. George Cukor
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Cukor:

Mr. Joseph Youngerman of the Screen Directors' Guild has confirmed to us that you will be able to come to the Museum to be our guest speaker on the series: "Aspects of the American Film: The Work of Fifteen Directors". We are very pleased and honored that you will be participating in this series on the American film director.

The date scheduled for your appearance is October 1, 1954. This is the first night of the fall series.

Our plan is to present to our audience the individual styles and contributions to the American film from the standpoint of the outstanding directors. This series is based on an exhibition for the State Department and the Smithsonian Institute compiled in 1952 by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat the exhibition in terms of the film directors themselves. You may know about these seven programs during last spring. It was a very successful series, primarily due to the fine cooperation and enthusiasm of the directors who came here to talk and show their films.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question-and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section followed by questions. Rouben Mamoulian presented a more formal speech. The talk generally took about half an hour.

The films, however, we tried to select, with the idea of presenting to the audience a title, or several titles, that would be both renown and timeless to the director. We realize how difficult it is to obtain many of the older titles, however, we would like to suggest selections from CAMILLE and THE PHILADELPHIA STORY in conjunction with your appearance.

It is necessary that we get the announcement of the series printed next week

and also notify the newspapers of the details of the series. Therefore, we would very much appreciate hearing as soon as possible about the films to be shown and any other matters you might wish to discuss.

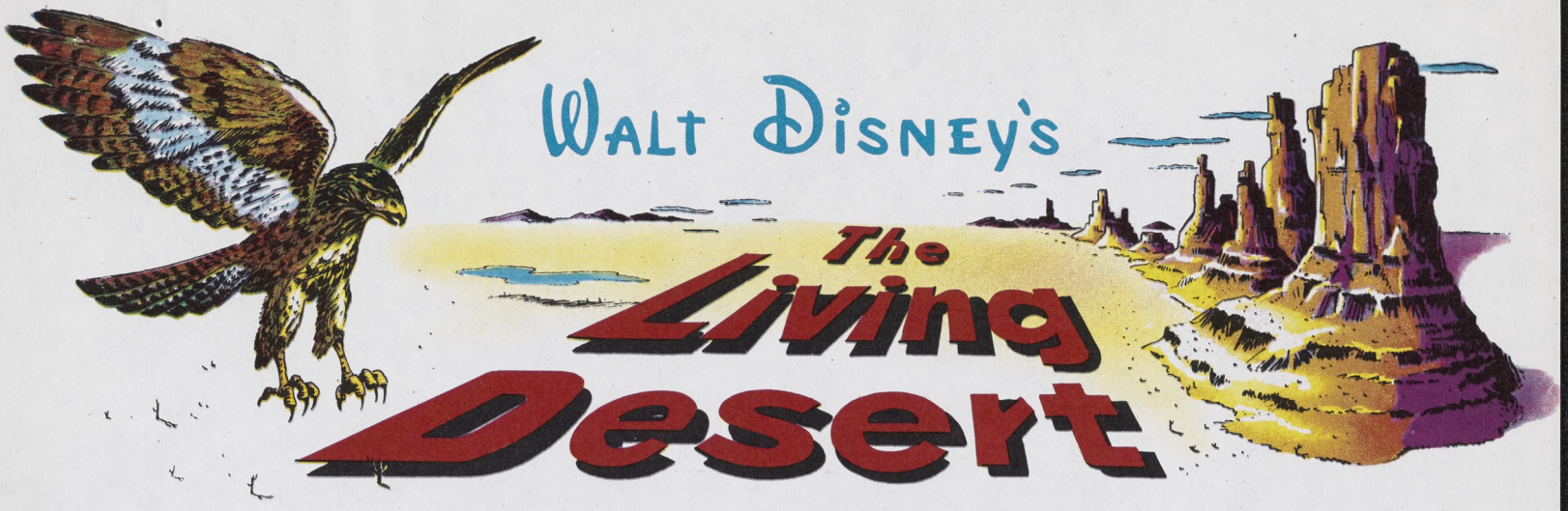
Many thanks for your interest and kind cooperation.

Sincerely yours,

Barbara Stauffacher
Film Department

GEORGE CUKOR CREDITS

BILL OF DIVORCEMENT
DINNER AT EIGHT
LITTLE WOMEN
DAVID COPPERFIELD
ROMEO AND JULIET
X CAMILLE
HOLIDAY
THE WOMEN
SUSAN AND GOD
ADAM'S RIB
THE ACTRESS
X PHILADELPHIA STORY
A WOMAN'S FACE
KEEPER OF THE FLAME
X GASLIGHT
WINGED VICTORY
A DOUBLE LIFE
EDWARD MY SON
PAT AND MIKE
X BORN YESTERDAY
KITTY AND THE MARRIAGE BROKER
THE MARRYING KIND
IT SHOULD HAPPEN TO YOU
X A STAR IS BORN (Unreleased)



January 6, 1954

Miss Barbara Stauffacher
Film Department
SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Your letter to Mr Disney arrived while he was in Mexico so it has been brought to my attention.

Frankly, I don't see how Walt could personally participate in your film series, and when I explain his position, I am sure you will understand.

This year we will be engaged in the greatest production schedule of our twenty-five years in the film industry. We will have in work, - 20,000 LEAGUES UNDER THE SEA; two CinemaScope cartoon features - LADY AND THE TRAMP and SLEEPING BEAUTY; several True Life Adventure features as well as scores of other projects.

To do the right kind of a job for you, Walt would have to devote a great deal of time in preparation for the project, and he definitely doesn't have time to do this now nor will he during the present year. He is leaving this week, for example, for Jamaica where we are filming the Verne story and will be gone a month. When he gets back, I know he will be right up to his ears for the rest of the year.

If there were some way we could cooperate, I would certainly be very happy to see that it was done. If you get any ideas along this line, please let me know.

With kind personal regards,

Joseph P. Reddy

Joseph P. Reddy
PUBLICITY DIRECTOR

JPR:hg

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BUENA VISTA FILM DISTRIBUTION CO., INC. • 2400 WEST ALAMEDA AVENUE • BURBANK, CALIFORNIA

January 21, 1954

Mr. Walt Disney
Walt Disney Productions
2400 Alameda Street
Burbank
California

Dear Mr. Disney:

In 1952 the Smithsonian Institute in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fourteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fourteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, De Mille, Ford, Capra, Disney, Huston, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Van Dyke, Lorentz and Flaherty. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum. There will be a first part this Spring and a second next Fall. There will be fourteen nights, each devoted to the works and ideas of one director. The evening will be made up the director's films, or his mostoutstanding film, and a guest speaker - in many cases the director himself.

The evening on you and your films and ideas will be October 15, 1954. I realize that is rather far off, but the plans must be made at this time.

We would be most happy and proud if you could manage to come to San Francisco to be our quest speaker. As far as we know, this is the first time a series on the study of film directors' work and ideas has been presented in this country and we hope very much that the directors themselves can come and be a part of it.

The evening would be arranged in any way you think best. Perhaps you could choose some of the films you think your best - the old Mickey Mouse films and among your nature films - and discuss them. What do you think? I am sure you will have ideas on what films of yours would make a good combination for an evening.

Mr. Lou Smith of the Screen Director's Guild has been kind enough to help us with this project and he also can give you more information about it.

We are extremely anxious to hear what you think of this and hope very much that you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

February 11, 1954

Mr. Joseph P. Reddy
Publicity Director
Buena Vista Film Distribution Co., Inc.
2400 West Alameda Avenue
Burbank, California

Dear Mr. Reddy:

Thank you for your letter of January 6.

It is most unfortunate that you feel Mr. Disney will be too busy to consider coming to San Francisco to be our speaker on the forthcoming film series "Aspects of the American Film: Fifteen Directors". As one of the most outstanding and original contributors to the American film we feel Mr. Disney should be a part of such a program. I realize the date that we set for Mr. Disney's evening, October 15, is very much in the distance. However, we were mainly interested at this time in obtaining his reaction to the project.

This series will present an examination of the creative styles in American films as seen through the work of certain specific directors - as opposed to the film cultures of other nations. It is a bit difficult to state it in full and explicit terms, since so much of our development came from other countries and so much of Europe's development came from ours, but we feel that such a reiteration of certain American directors is indeed worth while, and we intend to publish a full treatment of the material soon after the series.

To maintain the purpose of the series, the speakers by and large will be the directors themselves. Fred Zinnemann, George Stevens, Vincente Minnelli, Willard Van Dyke will speak about their ideas and films during the first part of the series, as well as Kenneth Macgowan, who will deal with John Ford, Stephen Bosustow who will talk on UPA, and Stanley Kramer who will introduce the subject. The second part of the series was to consist of Frank Capra, John Huston, Robert Flaherty, Mack Sennett, William Wyler, Joseph Mankiewicz and Mr. Disney: many of the directors again will be present, and when it is not possible other qualified speakers will participate. I believe Dore Schary will introduce this series. As you can see, Mr. Disney should be represented in this group. It is the first time that such a study of the directors part in film has been made and the publication will remain as a document of the American film.

If it is at all possible that Mr. Disney might consider participating in some way - such as a statement which could be used as a program note or in discussing a representative selection of his works and ideas with us - or if he could suggest someone close to his work from among his associates who would be a competent speaker to represent him and his ideas on the film we would be most interested in hearing from him.

It will not be necessary for us to specify the speakers for next fall as yet, therefore if Mr. Disney can contact us sometime in the summer there will be time to prepare for a night on his films.

Thank you for your help.

Sincerely yours,

Barbara Stauffacher
Film Department

May 28, 1954

Mr. Walt Disney
Buena Vista Film Distribution Co., Inc.
Walt Disney Productions
2400 West Alameda Avenue
Burbank, California

Dear Mr. Disney:

We have just completed the first half of our series presenting the work and ideas of American film directors - ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS. We are very proud that it was very successful, due primarily to the splendid cooperation and enthusiasm of the Screen Directors Guild and to the directors themselves who participated here. We were fortunate in having such men as Fred Zinnemann, Vincente Minnelli, and Willard Van Dyke to show and talk about their films; Steve Bosustow to talk about UPA; Rouben Mamoulian to discuss D. W. Griffith, Mitchell Leisen on Cecil B. de Mille, and Kenneth Macgowan on John Ford. Being an unprecedented study of the American film director, with the directors participating, there has been a great deal of enthusiasm by the press as well as individuals and groups here, in New York, and throughout the country.

The series, half of which was this spring with the following half in the fall, is based upon the exhibition of the same title that Frank Stauffacher did for the State Department and the Smithsonian Institution in 1952 for distribution in South America and Germany. We have used the men he selected to represent the dominant themes in American film traditions in the feature, the documentary and the animated film. We also plan to incorporate the material from the exhibition, with the more intimate and personal knowledge brought forth by the directors themselves, into a book on the American film director.

Your work in the film is of predominant importance. Yours was of course one of the directors we are planning to present. We have set October 22 as the date for the presentation of your films. We would be most happy if you could be our guest speaker for that evening. I realize this is some time away, but if there is a possibility that this date might fit into your schedule and that you would enjoy coming to

San Francisco to be our speaker for that evening we would be most grateful. We are able to pay your traveling expenses and hotel accomodations for the trip here. The series will be held from September 10 through the Fridays in October and as it is still early we can easily exchange this Friday, the 22nd, for another if it would be more convenient. Those evenings where the director, or in your case the founder and dominant creative personality, talked about his own work, instead of someone else talking about him, were undoubtly the most rewarding.

As for the films we might show - we would like to leave this choice up to you. Fred Zinnemann showed his THE SEARCH; Vincente Minnelli and George Stevens brought selected sections from a number of films. This is up to the director - also depending upon which films are obtainable at the time. We ask your suggestions and welcome any ideas you may have on any aspect of the evening.

We have received the kindess cooperation from the Screen Directors Guild and I am sure Mr. Joseph Youngerman will be glad to answer any questions you may have.

We look forward to hearing from you and hope that you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

cc: Mr. Joseph Youngerman

September 14, 1953

Film Classic Exchange
1645 North LaBrea Avenue
Hollywood 28, California

Dear Sir:

Could you please inform us of any prints of the films of Mack Sennett or D. W. Griggith that you may have for distribution. Also, perhaps you have some old Cecil de Mills film.

We are trying to arrange a film series on American film directors for some time in the fubtureand would appreciate any help or suggestions you could offer on where to obtain these films. I should add - I know they may be booked from the Museum of Modern Art Film Library. I am interested in finding other sources.

Thanking you in advance.

Sincerely,

Barbara Stauffacher

Film Classic Exchange
1611 NO. LA BREA ☆ HOLLYWOOD 28, CALIF.
GRANITE 4255

Sept 16, 1953

Miss Barbara Stauffacher
San Francisco Museum of Art
San Francisco Cal

Dear Miss Stauffacher :-

In reply to yours of the 14th, we now have in production THE GRIFFITH PROGRAM which will be a collection of the early films which he made for Biograph.

Some of the titles will be "Enoch Arden" "The Battle" "Iolas Promise" and "The Little Country Mouse" Stars will include Mary Pickford, Arthur Johnson, Lillian Gish, Robert Harron, Blanche Sweet, Wallace Reid, Raoul Walsh, Mary Alden.

This program is to be recorded on the Halliday Organ which means that the pictures will be offered with a musical score as they were first shown in the theatres like the Grauman Theatre here and the Strand in New York. There will be a brief spoken introduction for each film but in the main the pictures will run without dialogue as originally intended.

This program will be available for you "first run in San Francisco" if you can select an early date. We could fill dates on or after October 15th.

We can give you other Griffith films without sound tracks including his first feature production JUDITH OF BETHULIA.

We can give you many programs of Mack Sennett comedies and we have them from the first Keystones on to the last comedies that he made for Pathe.

We can give you such pictures as "Young April", "The Yankee Clipper" "The Coming of Amos" "Stand and Deliver" "Walking Back" "Captain Swagger" : these are all Cecil B DeMille productions from the era just before sound (1928-29) CAPTAIN SWAGGER has an excellent sound track.

I believe that you should give full credit in your list of early directors to Thomas H Ince. He ranked with Sennett and Griffith in 1915 when Triangle was formed. Triangle had "the 3 greatest directors" Ince Griffith & Sennett.

It is truethat DeMille came about this time with his first picture "The Squaw Man" but he was not really important for at least 5 years after the time when Griffith Ince and

Film Classic Exchange
1611 NO. LA BREA ☆ HOLLYWOOD 28, CALIF.
GRANITE 4255

We have such early Ince films as #The Cricis" "Sinews of War" "Mascot of Company D" and others. We also have two films recorded for an INCE program with sound. These titles are "For the Honor of the 7th" and "The Gangsters and the Girl" with Charles Ray and Alma Reubens.

Quotation for the Sennett comedies and for the DeMille silent features will be moderate in line with what you have paid us in the past.

If we are to give you the first run in San Francisco on THE GRIFFITH PROGRAM in sound, we believe that we should have some sharing arrangement which will enable us to recoup something adequate if the program is well attended.

We are engaged in a most strenuous campaign to recreate great pictures of the past with proper musical settings and we sincerely do need the cooperation of every interested user so that this project will go forward.

We not only duplicate the Museum of Modern Art in many early films :- we have many that they do not have. The use of sound to bring back "the feel of the theatre" will do a great deal to make these pictures as vivid today as they were when first offered.

Among the Kliene Classics to be available with music are the ones on the enclosed circular :- we also have such items as TILLIE WAKES UP with Marie Dressler, LEGEND OF SLEEPYHOLLOW with Will Rogers :- SHADOWS with Lon Chaney etc etc.

Trusting to hear from you favorably,

Very truly yours,

FILM CLASSIC EXCHANGE

by

1

September 18, 1953

Mr. Kenneth Murtex
Film Classic Exchange
1611 No. La Brea Avenue
Hollywood 28, California

Dear Mr. Murtex:

Many thanks for most informative letter of the 16th regarding the films of Griffith, Sennett, DeMille and Ince. This is information which shall undoubtly be of much use to us.

However, at this time, we are not yet able to set playdates for our showings. We are still feeling around to see what is available by the directors we are planning to use.

Again, we appreciate this information and hope to make our program become actuality in the near future.

Most sincerely,

Barbara Stauffacher

ROBERT FLAHERTY FOUNDATION, INC.

~~21 WEST 53rd STREET, NEW YORK 19, N.Y.~~ ~~TELEPHONE: CIRCLE 5-8900~~

119 EAST 19th STREET
NEW YORK 3, N. Y.

TELEPHONE: GRamercy 5-6590

June 24, 1954

Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Sirs:

Speaking for the Robert Flaherty Foundation, may I say that it is of the greatest interest to us to see that you are planning for your Fall Series on Art in Cinema a Flaherty program.

I am writing to ask if you would be willing to lend this occasion, to any extent and in any way you may consider suitable, to make the Foundation and its aims known to, and through, your group in San Francisco. The enclosed statement will tell you what our aims are. We have but little printed material since our own propaganda has been live propaganda following your pattern of film and speaker. This of course becomes more difficult as distance from New York increases. And we therefore would seize any opportunity that presents itself, particularly on the West Coast and very particularly in San Francisco, to have a word spoken for us. I know in this case that your speaker on my late husband as a poet would be one with very special insight into his work.

And another thought comes to me. Would it be possible for us to have a transcript, or a tape recording, of what is said? Such testimony will be of great value to the Foundation.

Thank you very much for any consideration you may be able to give to all this.

Sincerely yours,

Frances H. Flaherty

Frances H. Flaherty

Encl.

The Robert Flaherty Foundation

The Robert Flaherty Foundation

The main purpose of the Foundation is to encourage and support the making of films in the Flaherty tradition, and to develop an audience for these films.

Universality of the Flaherty films

For thirty years, the films of Robert Flaherty have been accorded special importance in the general field of the motion picture. Being primarily visual, they speak the universal language of the eye.

Their enduring quality

In a medium which has been considered ephemeral, the Flaherty films have proved to be enduring. Because they deal with eternal things, they never grow old. Their distribution has been continuous since the time they were made.

Essence of the Flaherty method of film-making

Freedom of expression in the film medium has been achieved by very few film-makers. Robert Flaherty achieved it in only some of his films. But in those films he gave us a new indication of the possibilities of the film as an art form. He used the film medium as a painter uses his brush or a sculptor his clay. His material was that of real life. The camera to him was an instrument for capturing life in motion.

The Flaherty films fall into neither the fictional nor the documentary category;

for in both these categories the film is preconceived. Robert Flaherty did not preconceive; he explored. Exploration with the camera, and the freedom to let the material tell its own story, are the essence of the Flaherty way.

Importance of the Foundation and its claim to support

Although Robert Flaherty invented this way of making films, he believed that his method could be followed by any film-maker whose aim was that of revealing the innate story of his subject, rather than that of imposing a story upon it. The principal purpose of the Flaherty Foundation will be to help film-makers who wish to make films in his spirit and by his method.

The Foundation itself will not engage in the production of films. But one of the most important steps in the Flaherty method was that of a preliminary exploration, a scouting of the ground, to determine whether the prospective subject really contained the drama and poetry which a film of this kind needs. This preliminary exploration the Foundation will subsidize. If in the opinion of the Foundation the results of such a survey promise a film in the Flaherty spirit, the Foundation will undertake to use its influence to secure appropriate sponsorship to finance the making of the film itself.

The second purpose of the Foundation is to develop an audience for such films. A first step toward this aim will be the holding of an annual Film Festival, consisting not only of the films of Robert Flaherty himself but also of others made in his spirit.

First-year aims

Those who make contributions to the work of the Foundation during the remainder of this year will be contributing toward the realization of the following aims:

1. Providing finance for a preliminary exploration for a new film in the Flaherty

tradition, one such being already under consideration by the Foundation's Advisory Committee.

2. Securing rights to Robert Flaherty's films. Flaherty's heirs have transferred their rights in all of his films to the Flaherty Foundation, but other rights remain to be purchased or otherwise secured, so that films may be preserved and used for educational purposes, as well as for the financial support of the Foundation.

3. The holding of the first annual Film Festival of Flaherty films and films in the Flaherty tradition.

4. The beginning of a long-term study of the Flaherty method, to be carried out by film workers and artists in other fields.

An international symbol

Throughout the world, the Flaherty films have symbolized universal brotherhood because they spoke a universal language. Already, groups in England and France are forming to further the aims of the Flaherty Foundation in their countries. It is the belief of the Foundation that the Flaherty films and the Flaherty tradition will serve as the springboard of a new use of the motion picture as an international medium of communication.

ROBERT FLAHERTY FOUNDATION, INC.

~~21 West 58rd Street, New York 19, N.Y.~~

119 EAST 19th STREET
NEW YORK 3, N. Y.

Organizing Committee

Jean Benoit-Lévy
Mrs. Ellsworth Bunker
Frances H. Flaherty
David Flaherty
Richard Griffith
Arthur Knight
Edward R. Sammis
Charles A. Siepmann

Advisory Committee

J. Donald Adams
James Agee
René d'Harnoncourt
Edward Steichen

The Robert Flaherty Foundation looks for its long-term support to the income from theatrical and non-theatrical showings of the Flaherty films, and to private contributions. Since outstanding rights in many of the films have yet to be purchased in the Foundation's name, initial contributions will largely be earmarked for that purpose. Donors during this first organizational year will therefore be making a vital contribution to permanent existence of the institution, as well as to the preservation and intelligent use of the films themselves.

During the organizational year of 1953, the financial affairs of the Foundation are being handled by the Museum of Modern Art. Checks for contributions to the Foundation should therefore be made out to The Museum of Modern Art, for the Robert Flaherty Project, this project being the carrying out of the aims and purposes of the Foundation. Contributions are tax-exempt.

THE MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

I enclose my contribution in the amount of $.....to The Museum of Modern Art, for the Robert Flaherty project, this project being the carrying out of the aims and purposes of the Robert Flaherty Foundation.

Name .....

Address .....

.....

ROBERT FLAHERTY FOUNDATION, INC.

~~21 WEST 53rd STREET, NEW YORK 19, N.Y.~~ ~~TELEPHONE: CIRCLE 5-8900~~

TELEPHONE: GRamercy 5-6590

119 EAST 19th STREET
NEW YORK 3, N. Y.

July 12, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

Thank you for your kind letter in reply to my enquiries about the Flaherty evening at the Museum. We are delighted that you will have a tape recording of the talk given, and that we may have a copy. We shall be glad to pay the cost of having the copy made and sent to us.

With regard to saying something about the Foundation on that evening -- might I send you a letter to be read? Might I also send you a number of copies of the Foundation statement, including also our festival program for 1954-55, so that it would be available to anyone who might be interested in having it?

We shall be most happy if this suggestion meets with your approval.

Thanking you again for your kind cooperation,

Sincerely,

Frances H. Flaherty

Frances H. Flaherty

July 13, 1954

Mrs. Frances H. Flaherty
Robert Flaherty Foundation, Inc.
119 East 19th Street
New York 3, New York

Dear Mrs. Flaherty:

Thank you for your letter of July 12.

We will plan then to make a duplicate tape of the Flaherty evening for you. And many thanks for helping with the cost.

I suggest that you send us the letter you propose tobbe read and a copy of the Foundation statement so that we can arrange everything. You can then send on more copies, at a time closer to the date of the program.

We still are not sure who will be the speaker for the evening but that should be settled very soon. I will let you know and send you copies of the announcements.

Sincerely yours,

Barbara Stauffacher
Film Department

ROBERT FLAHERTY FOUNDATION, INC.

~~21 WEST 53rd STREET, NEW YORK 19, N.Y.~~

~~TELEPHONE: CIRCLE 5-8900~~

TELEPHONE: GRamercy 5-6590

419 EAST 19th STREET
NEW YORK 3, N. Y.

July 27, 1954

Dear Mrs. Stauffacher,

Under separate cover, by ordinary mail, I am sending you the letter to be read, and the Foundation statement. I have enclosed also some other Foundation material which may be of interest should you have any more particular enquiries.

I hope you will approve the letter, but please do not hesitate to make any suggestions that occur to you.

With best wishes,

Sincerely yours,

Frances H. Flaherty

Frances H. Flaherty

Mr. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California.

ROBERT FLAHERTY FOUNDATION, INC.

~~21 WEST 53rd STREET, NEW YORK 19, N.Y.~~ ~~TELEPHONE: CIRCLE 5-8200~~
119 EAST 19th STREET
NEW YORK 3, N.Y.

TELEPHONE: GRamercy 5-6590

The Robert Flaherty Foundation is now able to offer to colleges and universities, public libraries, art museums, film societies and other interested groups, a festival of the films of Robert Flaherty and films in the Flaherty tradition.

For this festival we can provide, in either 35 mm or 16 mm, the four major films of Robert Flaherty:

"NANOOK OF THE NORTH" (original silent version)
"MOANA"
"MAN OF ARAN"
"LOUISIANA STORY".

The 35 mm festival consists of the following four programs:

Program 1.	(a)	"NANOOK OF THE NORTH" (silent)	63 minutes
	(b)	Sound recording: "PORTRAIT OF ROBERT FLAHERTY" -- a symposium on his work and contribution to the film medium, by John Huston, Lillian Gish, John Grierson, Sir Michael Balcon, Sir Alexander Korda, and others	36 minutes
		Total program	99 minutes
Program 2.	(a)	"THE LAND" -- produced by Robert Flaherty for the United States Department of Agriculture	43 minutes
	(b)	"MOANA" -- Flaherty's silent film of a vanishing culture in the South Seas.	72 minutes
		Total program	115 minutes
Program 3.	(a)	"INDUSTRIAL BRITAIN" -- directed by Robert Flaherty, produced by John Grierson	22 minutes
	(b)	"MAN OF ARAN"	77 minutes
		Total program	99 minutes
Program 4.	(a)	"LA RIVIERE ET LES HOMMES" -- an ethnographic film by Jean Hurault of two little-known primitive tribes in French Guiana	22 minutes
	(b)	"LOUISIANA STORY"	79 minutes
		Total program	101 minutes

It will be noted that the festival in 16 mm differs from the 35 mm festival only in the two short films on Programs 3 and 4. The four 16 mm programs are as follows:

Program 1. Same as 35 mm Program 1.

Program 2. Same as 35 mm Program 2.

Program 3. (a) "ENCOUNTER IN KOREA" -- a moving episode in the Korean war. Directed by Richard Bagley. 18 minutes
(b) "MAN OF ARAN" 77 minutes
Total program 95 minutes

Program 4. (a) "CORRAL" -- a visually poetic film on wild horses. Produced by the National Film Board of Canada. 10 minutes
(b) "LOUISIANA STORY" 79 minutes
Total program 89 minutes

Our purpose in offering these festivals is twofold: to make the Foundation and its work known, and to raise money toward its support. Financial arrangements are of necessity flexible, depending on the sixe of the audience, and other considerations. In return for a reasonable guarantee, the Foundation will provide the films without charge, and will furnish also publicity material and copy for program notes.

We enclose a statement of the Foundation's aims, sample program notes, and program of a Robert Flaherty film festival given at the University of Michigan.

We should be happy indeed to hear of your interest in a Flaherty festival, and to help you in working out its details.

ROBERT FLAHERTY FOUNDATION, INC.

ROBERT FLAHERTY FOUNDATION, INC.

~~21 WEST 53rd STREET, NEW YORK 19, N.Y.~~ ~~TELEPHONE: CIRCLE 5-8900~~

119 EAST 19th STREET
NEW YORK 3, N. Y.
TELEPHONE: GRamercy 5-6590

July 27, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

The aim of the Robert Flaherty Foundation is, as the Foundation's statement says, to encourage motion picture production in the Flaherty tradition and by the Flaherty method. Robert Flaherty opened up with his pictures a whole world of motion picture making that no one has carried further. We believe it can and should be carried further, and the aim of the Foundation is to find the way this can be done.

We know that all over the world are cameramen with vision and imagination, aching for opportunity to make their dreams, give their gifts, explore themselves, their subject, their craft. We know that all over the world are peoples -- as well as the Eskimos, Polynesians and Aran Islanders that Bob filmed -- who have met and are meeting the challenge of their environment in ways of beauty and courage. We know that everywhere in every country are people eager to see these films that are not only true but radiantly and excitingly so. As the young pueblo boy said to me after seeing "Nanook", "Why can't we have more films like this?"

We can have them, perfectly well. Robert Flaherty left not only this tradition, he left also a technique -- a definite technique which is as much a part of his work as was his own

personality. Both partook of the same source. But whereas his personality was his own, his technique is anybody's. It is just the one first step to be taken into the tradition. There is nothing difficult about it. Bob simply found the way to make these films. He found it in the machine. He researched this new machine, the motion picture camera, its capabilities, and for our machine age his discoveries about it are important, perhaps more important than the films themselves. We have to find a way of thought for our new age. This new thought is the challenge the machine age presents to us. If someone has discovered this new thought, as applied to one of the greatest mediums of communication of the age, it is important for us to know it and understand it, and to understand what are the new principles, or maybe age-old and universal principles, it involves.

With every new film he undertook Bob would say to me, we would say to each other, "Perhaps this will be the one." He meant: perhaps this will be the one that will start the whole movement going, that will bring other film-makers in, other and more sponsors, and will gradually, as there are more films to feed them, establish the audience. A new free film world, a Second Screen of true films -- this actually in so many words was Robert Flaherty's hope and vision that he gave his life for, film by film.

The Foundation has by no means blueprinted a way to realize this dream. How could it? But we believe it can be worked out some way, that it will be worked out, simply because not to have it worked out is unthinkable. It is too big, there is too much power in it not to happen. For one thing, we believe that in every department of life many people are beginning to reach out for something beyond the moment, for the sort of satisfaction that only

a fundamental integrity, a really personal and creative approach to things, can give. Even the businessman, in business as it is coming to be and must come to be, can begin to understand and respect this that is the only motive of the artist, wishing as Chekhov humbly said of himself, "I would like to be a free artist -- and that is all." We have been so overwhelmed with speed and time and the passing moment that we turn gladly to the enduring, to the deeper roots in us we feel we are in danger of losing.

I hope many in your audience will be interested to take home a Foundation statement. The Foundation is seeking to build itself now in this beginning phase through showing the films and talking about them to as many groups as we can interest. We offer them a package in either 16 mm or 35 mm, of the four major Flaherty films together with other films in the Flaherty tradition -- four programs in all. We have a BBC broadcast, "Portrait of Robert Flaherty", included in the package. I myself will talk about the films, about Bob and the Foundation, wherever possible.

This is all explained in a leaflet which will be enclosed with the statement, and I hope that many of your group will be interested to take them home and spread the word.

Thank you very much for your cooperation, and I do hope the Flaherty evening at the Museum will be a great success. You have my warmest wishes.

Sincerely yours,

Frances H. Flaherty

Frances H. Flaherty

October 6, 1954

Mrs. Frances H. Flaherty
Robert Flaherty Foundation, Inc.
119 East 19th Street
New York 3, N. Y.

Dear Mrs. Flaherty:

Thank you so very much for your good letter of July 27 and the wonderful information on the Foundation that you enclosed. And please excuse this shamefully tardy reply to you. I was on vacation and then the full speed of this present Art In Cinema - I enclose the announcement - plus the new Museum of Modern Art Film Library depository at this Museum bogged me down terribly.

As you see by the announcement it is finally Merian C. Cooper who will speak on Mr. Flaherty. We will show MAN OF ARAN. This film was selected - Mr. Cooper would have prefered NANOOK OF THE NORTH - simply because it was the film of Flaherty's that has been least shown in this area during the last few years. I hope that this plan sounds well to you.

I don't quite know how we should tackle the problem of presenting the Flaherty Foundation to our audience. I have not yet written to Mr. Cooper about it. Perhaps it would be good for you to write directly to him - I know you must know him. I do not have any idea exactly what he plans to say and it might be better for you to talk to him. We naturally want to do anything possible for the Foundation, but we can not do any more than suggest possible subjects to Mr. Cooper.

I certainly hope that something fine works out and I am sure that the Flaherty evening here will be a great success. I am only sorry that we can not financially arrange to have you here.

Many thanks for all your kindness and interest.

Most sincerely,

Barbara Stauffacher
Film Department

Encl.

I'm sorry I did not explain more fully why Mr. Cooper is going to be our speaker. The Screen Directors' Guild who have been responsible for getting the directors up here for us and have been in close collaboration with us on this entire series suggested Mr. Cooper. And we said yes. I feel sure it will work out very well.

July 8, 1954

Mrs. Frances H. Flaherty
Robert Flaherty Foundation, Inc.
119 East 19th Street
New York 3, New York

Dear Mrs. Flaherty:

Thank you for your letter of June 24 and for your interest in the Art In Cinema series ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS, and particularly the Flaherty evening.

Naturally we would be most glad to make the Foundation known to our audience. Though at this time I do not see how this might be done. We have had some disquiet with regard to the selection of a good and proper speaker to talk about Robert Flaherty and his films. We would of course very much like to have you, or perhaps Richard Griffith, talk as you are undoubtly the most able. However, the fact is that we simply can not afford to bring our speaker out from New York.

As it stands now we will have either John Houseman or Irving Pischel speak. We feel that both would be very good. But exactly what they say would of course be up to them. Being a "director" series I think Mr. Pischel will probably be the speaker we use, though I have heard the Mr. Houseman spoke wonderfully as a friend at the Flaherty evening at the Museum of Modern Art.

We would be very glad to cooperate within the limitations of the evening with any suggestions you might have whereby the Foundations work might be made known.

We have taped all the talks and will continue to do so. And we would be glad to make a copy of this tape available to you.

Please let us know any ideas you may have in regard to the evening and thank you for your interest.

Sincerely yours,

Barbara Stauffacher

Barbara Stauffacher
Film Department

October 18, 1954

Mrs. Frances Flaherty
Robert Flaherty Foundation, Inc.
119 East 19th Street
New York 3, N. Y.

Dear Mrs. Flaherty:

The Flaherty Program here last Friday night was a great success, and the tribute to your husband was deeply felt by all.

I am enclosing a copy of the program notes. However, the order of showing the films was changed. Mr. Cooper felt that MAN OF ARAN was the logical film to end the evening, as it was the peak of the evening, so we ran CHANG before the intermission, and MAN OF ARAN after. There were about 600 people in the auditorium and they received the film with great emotion.

Mr. Cooper told me that he was sorry that he had never met you - you remember, I assumed that you would know each other. He said many fine things about Mr. Flaherty and his films, for his admiration of Mr. Flaherty is very great.

There will be some press in a few days and I will send it to you.

Most sincerely,

Barbara Stauffacher
Film Department

Encl.

John Rostrucel - Pub. Mus MGM

September 9, 1954

Mr. Gene Kelly
Metro-Goldwyn-Mayer Pictures VE Rom 8-2161
Culver City
California

Dear Mr. Kelly:

We are very pleased and honored to hear through Rouben Mamoulian and the Screen Directors' Guild that you will be able to come to San Francisco on October 1 to be the first speaker on our director's series "Aspects of the American Film: The Work of Fifteen Directors".

This series is based on an exhibition for the State Department and the Smithsonian Institute compiled in 1952 by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat this exhibition in terms of the film directors themselves. The seven program last spring proved very successful due primarily to the fine cooperation and enthusiasm of the directors who came here to talk and show their films.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question-and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section, followed by questions. Rouben Mamoulian presented a more formal talk. The talk generally took about half an hour; the entire program from two to two and a half hours.

In this case - your speaking from the point of view of the director - I suppose, if it is possible, sections from the forthcoming film INVITATION TO THE DANCE would be best. I am enclosing the program notes from Vincente Minnelli's evening which indicates the selections he used.

We look forward to hearing from you as soon as possible about which films can be shown. We must have all our information at the printers Monday.

Mr. Joseph Youngerman, Executive Secretary to the Screen Directors' Guild, will be glad to answer any questions about these programs, also.

Many thanks for your interest and cooperation.

Most sincerely yours,

Barbara Stauffacher
Film Department

October 6, 1954

Mr. Gene Kelly
Metro-Goldwyn-Mayer Pictures
Culver City, California

Dear Mr. Kelly:

I want to thank you again indeed for your coming up to San Francisco and providing us with our greatest success all the way around. I don't mean that it was a matter of having such a close-packed audience; it was your very articulate talk, combined with your sections on the screen. So many people have phoned to tell us this. And listening again to the tape recording of your talk made me realize how accurately you stated the problems and your attack of these problems apropos the dance film - not just the dance. Granted, there were questions asked by dance people, but it was to be expected, I think. There were many more questions asked about the dance film.

The tape recording will be sent to Joe Youngerman as he asked for it. Or should I send it to you first? There also were fine photographs and press - I enclose some. I will send more.

Our best wishes on the new production, and our best wishes - from my wife and I - to you personally.

Most sincerely,

Frank Stauffacher

Encl.

August 2, 1953
August 2, 1953

Mr. Arthur Knight
Mr. Arthur Knight
Robert Flaherty Foundation, Inc.
21 West 53rd Street
New York 19, New York

Dear Arthur:

Great apologies for this tardy answer. Having been down in Hollywood for the past month, I relied on the S. F. Museum for forwarding all my mail. Apparently your letter got waylayed for some reason. But I got it, even out of timing: It was very good to hear from you again indeed.

Now to the matter on the agenda: I can wholly understand and appreciate what great good the Flaherty Foundation is launching out to do, and I'm sure they will do it. Surely the Museum here would cooperate in any way. I say this on my own responsibility. Dr. Morley is in Europe till the end of August so I couldn't speak for her as the final word, though. But I can assure you that such a Festival would be welcomed here.

As for Art In Cinema, here's the picture: I am building up a series for October now practically already booked. The Flaherty Festival can not fit in here, besides the month of October is out for you because of your Santa Fe committment. Certainly the name of Art In Cinema (which might have a considerable effect on the box-office) could be used as a sponsor - we'd be proud to be so used. But I plan to return to N. Y. fairly soon after October, and although my absence would have no effect on the use of Art In Cinema's sponsorship at the Museum, it might have an effect as a missing spark plug in its realization.

But what dates would be most convenient to the Flaherty Foundation? Perhaps the Museum and Art In Cinema could sponsor it at the University of California across the bay, where we do hold Art In Cinema series. Or again, perhaps early in November Art In Cinema could put it on at the Museum, after our Series 9, as a separate, special thing. How will you charge for tickets? What arrangements have you found most suitable with other organizations? Yes, I think we could raise an audience large enough to well defray your expenses. What figure do you consider roughly to be your expenses? With a little more discussion I'm sure that the Museum would settle on some plan and date.

Now the second part of the letter. Alas, most of those films are now being recut and sound added, and thus in a chaotic state at present. Out of dozen subjects I am determined to squeeze from them at least four or five that can stand on their feet as films. And, believe me, it is extremely excellent footage. I'll send on to you anything that comes out when it is finished. But even as examples of my approach to film making, they would be wrecked without the kind of work I'm trying to do on them, I'm sure.

I am anxious to return to New York, and get busy along these lines. In fact, it willvery soon be a mandatory (to my pocket book).

Thank you for the letter, Arthur, and my best wishes to you and Colette.

Sincerely,

ROBERT FLAHERTY FOUNDATION, INC.

21 WEST 53rd STREET, NEW YORK 19, N. Y. TELEPHONE: CIRCLE 5-8900

August 23, 1953

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, Calif.

Dear Frank:

Thanks so much for your good letter of August 2. I'm sorry I have been so long in getting back to you, but I believe that now I can answer all the questions that you raise about financing such a Festival, both from the experiences of the people who are organizing just such an event now in New Mexico, and the knowledge that Perry Miller generously passed on to us from her two art film events. $1,500 would seem to be a generous figure, plus the expenses of a paid organizer and auditorium rental and projection fees - all somewhat variable items. The enclosure provides a more detailed breakdown.

I might add that whatever you do out there would be supplemented by publicity, brochures, posters and throw-aways now being prepared here in New York by the Flaherty Committee for the Santa Fe presentation, as well as suggestions - possibly even tapes - for local radio broadcasts about the Festival during the week before. The New Mexican Festival, incidentally, is set up for four major film showings, one children's matinee with ELEPHANT BOY, and an additional session with speakers, questiona and answers, and a portion of the BBC tape recording titled, PORTRAIT OF ROBERT FLAHERTY. I shall forward a copy of this to you as soon as it is in definitive form.

I'm afraid your Mr. Schoener must think me a stinker, but I'm enclosing his list of art films at this late date with whatever I have been able to find. Most of the pictures, of course, are not in this country at all, but between my work at the office and article deadlines, I haven't been able to give it the time required for extensive checking. I hope you will understand and explain. I'm still looking forward to seeing your films - and your self in another month or two. My very best to you, to Bobbie, and the tot.

Sincerely,

Arthur

FILM FESTIVAL EXPENSES - A BREAKDOWN

EXPENSES

Auditorium rental		.....
Organizer's salary		.....
Personnel - secretarial and ticket-selling (frequently volunteered)		.....
Promotion:		
Mailing piece (5,000)		$100.00
Small poster	(tops)	75.00
2 or 3 ads in local papers	(tops)	100.00
Mailing 5,000 pieces @ .02		100.00
Addressing		50.00
Programs should contain all films for festival, not just one night, with program notes (from New York, approx. 13 pages; multilith recommended)		250.00
Film transportation, estimated		100.00
Tickets, printing		15.00
Reception for subscribers to film series and those interested in subscribing to the Foundation		250.00
T O T A L		$1,040.00

To this, of course, must be added the projection expense. All films will be supplied by the Flaherty Foundation: INDUSTRIAL BRITAIN and LOUISIANA STORY
MOANA and a new French documentary
THE LAND and MAN OF ARAN
NANOOK OF THE NORTH and a new French documentary

The two French documentaries, recently produced, indicate that the Flaherty tradition still lives and flourishes.

December 1, 1953

Mr. Arthur Knight
Robert Flaherty Foundation, Inc.
21 West 53rd Street
New York 19, N. Y.

Dear Arthur:

You will be surprised to hear from me instead of Frank. Frank is fine and busy getting better. I work at the museum now and that is why I write.

You will remember the exhibition for the State Department that Frank made in New York on Fifteen American Film Directors: Aspects of the American Film. We are now planning to present a film series here at the museum under that title and based on the same plan.

Naturally, Robert Flaherty is one of the directors. I thought you might be able to suggest 'an evening of Robert Flaherty' that would be better than one I could think up. We might work the Flaherty Festival, but I think perhaps that should be saved for a time. This series would entail fifteen Friday nights in the Spring, each devoted to one director from Griffith and Sennett to Zinnemann and Minelli and on to UPA and Flaherty. There would be a speaker each night. With the Hollywood films we hope to get the directors themselves up (Frank had George Stevens here on the last Art In Cinema and it was a great success). I'm sure you can also suggest a speaker - preferably one already on this coast; money.

We are not sure about the dates yet. All is in the first planning stages, but I would greatly appreciate any help you could give me.

Many thanks. Hello from Frank - and our best to Colette.

Sincerely,

Barbara Stauffacher

P. S. I want to add that the reason Frank did not answer your last letters about the Flaherty Festival is that all the nights were taken for this year here at the Museum. He is still awaiting Dr. Morley's decision on when it could be. Maybe this will push the issue.

ROBERT FLAHERTY FOUNDATION, INC.

21 WEST 53rd STREET, NEW YORK 19, N. Y. TELEPHONE: CIRCLE 5-8900

January 10, 1954.

Mrs. Barbara Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, Calif.

Dear Bobbie:

As usual, I find myself anwering your letter a month or so later. I hope it isn't a month or so too late. The program that you have outlined sounds marvelous. Wish I could be there when it comes on. For the Flaherty evening, however, let me suggest, if you have 35mm projection, INDUSTRIAL BRITAIN and LOUISIANA STORY, both obtainable from the Museum of Modern Art. (Louisiana film can be obtained in 16mm from Contemporary, but I know of no 16mm print on INDUSTRIAL BRITAIN in this country.) And for a speaker, why not try Fred Zinnemann. He was always very close to Bob and understood his methods probably better than anyone else on the coast. The other possibility would be Floyd Crosby, the photographer. He was with Flaherty on TABU and THE LAND (in which case you might want to substitute THE LAND for INDUSTRIAL BRITAIN on your program).

In the meantime, if there is anything further on the possibility of a Flaherty Festival in San Francisco, would you write me (to my home, 370 First Ave., NY 10). There have been two now, both in New Mexico - not very profitable, so far as the Foundation is concerned, but it did provide some valuable experience for future Festivals.

My very best to you and to Frank, and best wishes for the new year.

Sincerely,

Arthur

Arthur Knight,
Corresponding Secretary.

January 21, 1954

Mr. Arthur Knight
Robert Flaherty Foundation, Inc.
21 West 53rd Street
New York 19, N. Y.

Dear Arthur:

Many thanks for your letter of January 10. Dates have now been set for the film series to be entitled "Aspects of the American Film: Fourteen Directors". We have divided the material into two parts - the first taking place this Spring, the second next Fall. The Flaherty evening will be the last night of the entire series: Friday, October 22, 1954. I realize that this date is rather far off, but it is necessary to make the plans now.

Your suggestion of Fred Zinnemann is excellent, but I am already asking him to come up to speak about his own films and I really think his coming twice would be expecting too much. Perhaps after we have more correspondence I could breech the subject.

Is there any chance that Mrs. Flaherty might be anywhere in this region at that time? Or can you suggest any other directors in Hollywood who where inspired by Flaherty?

We are extremely anxious to hear what you think of this and who you can suggest as a speaker. Again, thank you for your kind help.

All best wishes.

Sincerely yours,

Barbara Stauffacher
Film Department

119 East 19th St.,
New York 10, N. Y.,
February 14, 1954.

Miss Barbara Stauffacher,
San Francisco Museum of Art,
San Francisco 2, Calif.

Dear Bobbie:

The Foundation has moved out from under the wing of the Film Library to the above address which is now not only where you write to the Foundation, but to Mrs. Flaherty as well. It's the old National Arts Building, and she has a place there. There are exciting plans to turn the suite into the kind of club that Film House is in Edinburgh, a place where members can come and find other film people to talk to and drink with. I think it's something that Bob would have liked.

As to your problem of a guest speaker on the Flaherty evening, David felt that Floyd Crosby wasn't too good an idea, that he doesn't speak especially well. There is at the moment no indication that Mrs. Flaherty will be out that way at that time, so David suggested another name - Hugh Gray, who worked with Flaherty on MAN OF ARAN. He wasn't able to supply an address, but if the name means nothing to you, I can prod David into doing a little digging. That is, if you want him. On the other hand, on the evening of the Flaherty Memorial at the Museum, John Houseman spoke beautifully as a friend, not as a film-maker. Don't you suppose that his name would add more to the program? If you can get him?

Do keep in touch with me. I'll try to answer your questions as well as I can and as soon as I can. The trouble, of course, is that I get to the Foundation office about once a month, so everything is always just a bit behind hand. Please give my very best to Frank and, of course, to yourself.

Sincerely,

Arthur

Arthur Knight

February 16, 1954

Mr. Arthur Knight
370 First Avenue Apt. 3H
New York 10,
New York

Dear Arthur:

Thanks for your letter of February 14. From now on I'll write to you at your home and save all the waiting.

I think John Houseman is a good suggestion and I will write to him. This evening - October 22 - is so far off that not too much can be done about it now.

And please thank David for helping to answer all my question. And say hello to him from Frank and me.

The first part of the series is shaping up very well. Fred Zinnemann, Vincente Minnelli, King Vidor, Kenneth Macgowan, Steven Busustow and Willard Van Dyke will be up here to talk. I will send you an announcement when it is all set and printed.

Thanks for your help and hello to you and Colette from us both.

Sincerely,

Barbara Stauffacher
Film Department

February 8, 1954

Mr. Joseph Mankiewicz
c/o Metro-Goldwyn-Mayer Pictures
Culver City
California

Dear Mr. Mankiewicz:

In 1952 the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum. There will be fourteen evening - half this spring and half next fall. There will be a guest speaker each time, in most cases the director. Recently George Stevens appeared at the Museum to speak on his films and this program was such a fine success that it has encouraged us to plan further in this direction. This will undoubtly be the first time in this country that there has been a concentrated study of the directors art. We are trying to get the most outstanding American directors here to talk about their films and their ideas on film.

The first part of the series beginning April 9 and continuing to May 20 will consist of these programs: Stanley Kramer introducing the subject and a study of D. W. Griffith, Fred Zinnemann and he will try to be here, Kenneth Macgowan speaking on John Ford, Stephen Bosustow talking about the work of UPA, Vincente Minnelli to speak about his films and Willard Van Dyke to speak on Pare Lorentz and himself. The second part of the series will consist of Sennett, Capra, Huston, Stevens, Wyler, De Mille and Flaherty.

We would be most happy and proud if you could come to San Francisco to be our guest speaker on an evening of your films. The evening could be arranged

in any way you think best. Naturally we will pay all your expenses. I am not quite sure what date it would be as yet, but most probably a Friday night in April or May.

We are extremely anxious to hear from you about this and hope very much thst you will be able to come. As soon as I receive word I will wire the date to you.

Yours sincerely,

Barbara Stauffacher
Film Department

Cable: Figaroyork

Plaza 7-4166

Figaro, inc.

1270 SIXTH AVENUE, NEW YORK 20, N.Y.

February 15, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
San Francisco 2, California

Dear Mrs. Stauffacher:

Your letter of February 8th, addressed to Mr. Joseph Mankiewicz care of Metro-Goldwyn-Mayer in Culver City, was just forwarded to him in New York and received today.

Mr. Mankiewicz is currently in Italy filming a picture and so I have forwarded your letter on to him there. I have a feeling he will not finish the picture in time to accept your invitation. However, I am sure you will get an answer from him, one way or the other, as soon as he has had an opportunity to read your letter.

Yours sincerely,

Secretary to
Joseph L. Mankiewicz

/atg

August 19, 1954

Mr. Joseph Mankiewicz
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Mankiewicz:

Mr. Joseph Youngerman of the Screen Directors' Guild has confirmed to us that you will be able to come to the Museum to be our guest speaker on the series: "Aspects of the American Film: The Work of Fifteen Directors". We are very pleased and honored that you will be participating in this series on the American film director.

The date scheduled for your appearance is Friday evening, October 22, 1954.

Our plan is to present to our audience the individual styles and contributions to the American film from the standpoint of the outstanding directors. This series is based on an exhibition for the State Department and the Smithsonian Institute compiled in 1952 by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat the exhibition in terms of the film directors themselves. You may remember we wrote you about appearing then, but you were in Europe. It was a very successful series, primarily due to the fine cooperation and enthusiasm of the directors who came here to talk and show their films.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question-and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section followed by questions. Rouben Manoulian presented a more formal speech. The talk generally took about half an hour; the entire program from two to two and a half hours.

The films, however, we tried to select, with the idea of presenting to the audience a title, or several titles, that would be both renown and timeless to the director. We would like to suggest that ALL ABOUT EVE would be good here in conjunction with your talk. It would be even better if in addition you could show a portion of JULIUS CEASAR. But that is up to you.

It is necessary that we get the announcement of the series printed next week and also notify the press of the details of the series. Therefore, we would very much appreciate hearing as soon as possible about the films to be shown and any other matters you might wish to discuss.

Many thanks for your interest and kind cooperation.

Sincerely yours,

Barbara Stauffacher
Film Department

Cable: Figaroyork

Plaza 7-4166

Figaro, inc.

1270 SIXTH AVENUE, NEW YORK 20, N.Y.

August 24, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
San Francisco 2, California

Dear Mrs. Stauffacher:

Your letter addressed to Mr. Mankiewicz care of the Screen Directors Guild has been forwarded to him here in New York.

Mr. Mankiewicz is en route from Europe and arrives next Monday, August 30th. I will give him your letter then and he will probably answer it as soon as he is settled.

Yours sincerely,

Secretary to
Joseph L. Mankiewicz

September 28, 1954

Miss Adelaide T. Gannon
Figaro, Inc.
1270 Sixth Avenue
New York 20, N. Y.

Dear Miss Gannon:

Thank you for your letter of the 24th regarding Mr. Mankiewicz and our Directors series. We are naturally very sorry that he is probably unavailable at this time. Although I was well aware that his other committments might be impossible for his appearance here, I took a long chance on it because we were quite late in issuing the general announcement - in fact, it came off the press just a few days ago.

In spite of Mr. Mankiewicz's deadline on the new script during the next months, we still hope that it might be possible for him, if he is in California, to appear here briefly. On the other hand, please certainly accept my understanding of the situation if he cannot come.

I might mention that during the first half of the series last spring, Fred Zinnemann, in the midst of casting for OAKLAHOMA, came up and had a question-and-answer period after he ran his THE SEARCH. The same thing went for Vincente Minnelli. The audience enjoyed it hugely, and so did he. I say this because it is not necessary at all to present a director with a formal talk.

Also, I should make mention of the title or title or titles of the films with each director's evening as it appears on the enclosed announcement. Since we weren't sure of either Mr. Mankiewicz's availability or his films to show (except that Mr. Joseph Youngerman of the Screen Directors' Guild felt sure that Mr. Mankiewicz would enjoy coming if he could), it was a matter of printing something for the announcement to start from. This, too, has often occurred.

Thank you again for your letter, and please convey to Mr. Mankiewicz our best wishes on the new production.

Sincerely yours,

Frank Stauffacher

FS:bs
Encl.

Cable: Figaroyork

Plaza 7-4166

Figaro, inc.

1270 SIXTH AVENUE, NEW YORK 20, N.Y.

September 24, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
San Francisco 2, California

Dear Mrs. Stauffacher:

I am very sorry to take so long to write you again, but it has been hectic here since Mr. Mankiewicz' return from Europe on August 31st. The business of getting a film ready for release, making several trips to California, and trying to write a new script takes all his time.

I am also sorry to have to tell you that Mr. Mankiewicz doesn't feel he will be able to take the time to be a guest speaker on your series: "Aspects of the American Film - The Work of Fifteen Directors". He has a very rigid deadline to meet in regard to his script and feels certain that it will take all of his time from now until well into November. Naturally he is disappointed as he would have been pleased and interested in appearing, and he hopes you will ask him again.

With kindest regards, I remain

Yours sincerely,

Adelaide T. Gannon

September 16, 1953

Miss Lila Goodin
MGM
259 Hyde Street
San Francisco, California

Dear Miss Goodin:

We are planning to present a series of film programs here at the Museum for the purpose of studying the works of the most outstanding and creative of American film directors. Starting with D. W. Griffith, we will go on to view and discuss representative film works of the major directors working in Hollywood as well as in the documentary film field.

These programs are to be non-commercial, educational showings - the admission charge will be a minimum to cover the expenses of film rentals, projectionists, etc. The audience will consist primarily of Museum Members and students of the film. The purpose of the series is to broaden the understanding and appreciation of the film directors artistry and technique in making good films.

There are certain films among those we wish to show that can I believe be obtained through your office. They are listed as follows:

VINCENT MINELLI:

AN AMERICAN IN PARIS (1951)
MEET ME IN ST. LOUIS (1942)
ZIEFIELD FOLLIES (1946)

FRED ZINNEMANN:

THE SEARCH (1948)

JOHN HUSTON:

THE ASPHALT JUNGLE
RED BADGE OF COURAGE

We would appreciate knowing the charges for renting these films; one night only for each film. We can use either 16mm or 35mm.

Many thanks for your attention to our request.

Most sincerely,

Barbara Stauffacher

DISTRIBUTED BY
LOEW'S INCORPORATED
259 HYDE STREET
SAN FRANCISCO 2, CALIF.

September 18th, 1953

Miss Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

This will acknowledge your letter dated September 16th, addressed to Miss Goodin.

Of the pictures which you have enumerated in your letter, of the group there are only two which we now have in service, namely, AN AMERICAN IN PARIS and RED BADGE OF COURAGE. We will be glad to lease these to you at $50. per night for each film on 35mm.

The other pictures, namely, MEET ME IN ST. LOUIS, ZIEGFELD FOLLIES, THE SEARCH and ASPHALT JUNGLE have been taken out of release and we do not have prints of same.

Thanking you for your inquiry and if you are interested in the two pictures, would appreciate your advising so that we can draw up the necessary contracts.

Sincerely,

S.J. Gardner

SJG/m

THE FRIENDLY COMPANY
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No agreement or order will be binding on this corporation unless in writing and signed by an officer

January 12, 1954

Mr. Ted Gallanter
Publicity Department
MGM
259 Hyde Street
San Francisco, California

Dear Mr. Gallanter:

As per our telephone conversation of today I am writing you with information pertaining to the film series to be held shortly at the San Francisco Museum of Art on the theme of Fifteen American Film Directors.

In 1952 the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith, the directors are Sennett, Chaplin, DeMille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series this Spring based on this same theme here at the Museum. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a speaker each time - in many cases the director himself, when he is available, and one of his best films. If the directors wishes, and in many cases this is preferable, film clips can be used instead of an entire film to illustrate the points made.

The auditorium here at the Museum seats over 500. We have both 16mm and 35mm projection facilities. These evenings are non-profit, educational features of the Museum, though a series ticket and single addmissions will be charges to cover expenses.

The material already collected for the exhibition, plus all the new material which will evolve during the course of the series -

We also hope to be able to combine the statements of the directors speaking on this series with the visual information already collected for the exhibition into a book on the American film. Mr. Stauffacher has worked on this idea, and with the addition of statements by the directors themselves on their films and their ideas on film we should have excellent material for a fine book.

If there is any additional information that I can furnish kindly let me do so. We should know the dates of the evenings within a week. I will let you know these developments as they occur.

Many thanks for your interest in our project.

Sincerely yours,

Barbara Stauffacher
Film Department

February 18, 1954

Publicity Department
Metro-Goldyn-Mayer Pictures
Culver City
California

Dear Sirs:

We are presenting a series of films and speakers here at the Museum during April and May. Many of the films and men concerned are connected with MGM, therefore I am writing to you to secure the necessary publicity stills and biographies.

The men we desire material on are:

Vincente Minnelli, Director.
Fred Zinnemann, Director of THE SEARCH for you.

The films concerned are:

MEET ME IN ST. LOUIS
AMERICAN IN PARIS
THE ZIEGFIELD FOLLIES

THE SEARCH

Thank you very much for your help.

Sincerely yours,

Barbara Stauffacher
Film Department

OFFICE OF
HOWARD STRICKLING
DIRECTOR OF STUDIO PUBLICITY

February 23, 1954

Miss Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Miss Stauffacher:

In connection with your series of films and speakers you are going to present at the San Francisco Museum of Art in April and May, suggest you contact our San Francisco representative, Mr. Ted Galanter, 259 Hyde Street.

Sincerely,

Howard Strickling

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

September 2, 1954

Mr. Howard Strickling
Director of Studio Publicity
Metro-Goldwyn-Mayer Pictures
Culver City, California

Dear Mr. Strickling:

I have just spoken with Ted Galanter here in San Francisco about the second half of the Art In Cinema series "Aspects of the American Film: The Work of Fifteen Directors", which begins October 1 here at the Museum. You will remember that during the first half of the series Vincente Minnelli appeared here to talk about and show sections from his films, along with Fred Zinnemann, George Stevens, Rouben Mamoulian, etc. last spring.

In selecting directors to take part in this second half of the series William Hogan, the film critic on the San Francisco Cronicle, suggested Gene Kelly because of his development as a director and THE INVITATION TO THE DANCE. We have been working in close contact with the Screen Directors' Guild on these programs, so we called Rouben Mamoulian, the Guild's Vice-President, and suggested Mr. Kelly. Evidently he phoned Mr. Kelly directly for Mr. Mamoulian phoned us back - this was yesterday, September 1 - and confirmed to us that Mr. Kelly would be delighted to appear here to discuss his work as a director. We then phoned Mr. Galanter to inquire what films he might be using so that we can get the announcement of the series printed as soon as possible.

The evening proposed for Mr. Kelly is October 1 - the first night of the series. The following evenings will present King Vidor, Merian C. Cooper talking about Robert Flaherty, Joseph Mankiewicz, Jean Negluesco, and Mack Sennett.

Our main concern at this point is to get everything confirmed and the announcements printed and circulated, as well as notifying the press, etc.

We hope this is all satisfactory.

Many thanks.

Sincerely,

Barbara Stauffacher
Film Department

August 19, 1954

Mr. Jean Negluesco
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Negluesco:

Mr. Joseph Youngerman of the Screen Directors' Guild has confirmed to us that you will be able to come to the Museum to be our guest speaker on the series: "Aspects of the American Film: The Work of Fifteen Directors". We are very pleased and honored that you will be participating in this series on the American film directors.

The date scheduled for your appearance is Friday evening, October 29, 1954.

Our plan is to present to our audience the individual styles and contributions to the American film from the standpoint of the outstanding directors. This series is based on an exhibition for the State Department and the Smithsonian Institute compiled in 1952 by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat this exhibition in terms of the film directors themselves. You may know about these seven programs during last spring. It was a very successful series, primarily due to the fine cooperation and enthusiasm of the directors who came here to talk and show their films.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question-and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section followed by questions. Rouben Mamoulian presented a more formal speech. The talk generally took about half an hour; the entire program from two to two and a half hours.

The films, however, we tried to select, with the idea of presenting to the audience a title, or several titles, that would be both renown and timeless to the director. We realize the difficulty is sometimes obtaining older prints. However, we would like to suggest the entire feature, THE MASK OF DEMETRIUS in conjunction with your appearance.

It is necessary that we get the announcement of the series printed next week and also notify the newspapers of the details for the series. Therefore, we would very much appreciate hearing as soon as possible about the films to be shown and any other matters you might wish to discuss.

Many thanks for your interest and kind cooperation.

Sincerely yours,

Barbara Stauffacher
Film Department

Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS, CALIFORNIA

OFFICE OF
JEAN NEGULESCO

August 25, 1954.

Miss Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

I have your letter of August 19th regarding my appearing as a guest speaker on the series: "Aspects of the American Film: the work of Fifteen Directors." I will not be able to confirm definite appearance on October 29th for another week or ten days. I may have to start production in a picture on September 20th, and probably will continue production until the middle of November.

A MASK FOR DEMETRIUS is the first picture I ever made. It was my one and only mystery story. In the intervening years I have worked on far different types of films and have been fortunate enough to have had success with some of them. Personally, I would prefer to show JOHNNY BELINDA, or to speak on the complications in filming THREE CAME HOME, the aspects of foreign production in THREE COINS IN THE FOUNTAIN, the technical difficulties of TITANIC or HUMORESQUE, or the problems encountered in my first CinemaScope film, HOW TO MARRY A MILLIONAIRE. It has been such a long time since THE MASK OF DEMETRIOS, and what can I say about it? I would be interested in your reaction to my speaking on something more recent.

I will confirm the date of October 29th as soon as I can.

Sincerely,

Jean Negulesco

Jean Negulesco

JN:w
cc: Joseph Youngerman

August 27, 1954

Mr. Jean Negulesco
Twentieth Century-Fox Film Corporation
Beverly Hills, California

Dear Mr. Negulesco:

Thank you very much for your letter concerning our American film directors series. Naturally we are disappointed that you possibly cannot come here, but on the other hand, we are very pleased that you will be starting a new production. However, we'll wait until the last moment to hear from you, since you did say it is not confirmed either way.

I thought of ~~THE~~ Made OF DEMETRIUS because a lot of us remember it as a special type of a mystery, the first and best of a series of similar mysteries, although I myself have not seen it for as many years as the film was released, and I notice that you also said the same thing. Your mentioning of JOHNNY BELINDA is really a better idea. Now, (provided, of course, that you can come here) would you like to show sections of some other films also and make the evening a kind of omnibus presentation instead of a single film? As we said, both kinds were equally outstanding.

We will await your word on this and many thanks for your kind co-operation.

Sincerely yours,

Frank Stauffacher

FS:bs

Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS, CALIFORNIA

OFFICE OF
JEAN NEGULESCO

September 23, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Yesterday our picture, DADDY LONG LEGS, was set for an October 11th start of production, which means that on Friday, October 29th, I will be into the third week of shooting on this picture and unable to meet my commitment with you to appear as a guest speaker on your film series. I have held off to this late date, because our production plans were very indefinite and could have been cancelled at any time.

I am deeply disappointed not to be able to come to San Francisco and meet you, and take part in the series. I can only hope that at some future time, you may ask me again.

Sincerely,

Jean Negulesco

Jean Negulesco

JN/w
cc: Joseph Youngerman

September 28, 1954

Mr. Jean Negulesco
Twentieth Century-Fox Film Corporation
Beverly Hills
California

Dear Mr. Negulesco:

Thank you very much for your letter of the 26th. We had to issue our announcement for the directors' series last week, and I took a chance on the several indefinite speakers, since there was no time to hold off the announcements. We did appreciate your telling us as soon as you could. Alas, it arrived the same day as the announcements from the printers!

So even though your name is now announced, we can, through Joe Youngerman, have a substitute director, although I hope it will be possible to have one of similar standing.

One more thought of mine would be asking you to consider flying up and back the same night - as Fred Zinnemann did last spring (and, Gene Kelly is going to do this coming Friday). He gave no prepared talk, but only about a half an hour of questions and answers. I think the public likes this sort of thing even better than formal talks.

Again, thank you very much indeed, and good wishes on the new picture.

Most sincerely,

Frank Stauffacher

FS:bs
Encl.

Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS, CALIFORNIA

OFFICE OF
JEAN NEGULESCO

September 30, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

In looking over your announcements, I regret more than ever, not being able to keep my speaking date with you. Your layout is so attractive, and how flattering to see one's name in such illustrious company...

Much as I would like to, I don't feel that flying up and back the same night will be practical in my case. With the heavy schedule we have, I won't be through rushes until after seven any night, and I think you can see where that will leave me for time..

I know this series will be a great success, and I hope you will ask me again. I would like to come.

Sincerely,

Jean Negulesco

JN/w

James Abbe

Oakland Tribune

Bayview

2-6 pm

TS 2-5-5/16

1-8924

director Bennett

allon t. schoener

December 17, 1953

Mr. Mack Sennett
7021 Hollywood Boulevard
Hollywood, California

Dear Mr. Sennett:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series based on this same theme here at the Museum starting in early Spring. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films.

There is no difficulty getting your films as they are available at the Museum of Modern Art Film Library and through 16mm distributors. However, I am sure that you would have some ideas on what films of yours would make a good combination for an evening. Any ideas you may have will be most appreciated. In the event you can suggest an appropriate speaker on your films, or if you would consider speaking yourself, we would be most interested in hearing about it.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with this project.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

May 28, 1954

Mr. Mack Sennett
7021 Hollywood Boulevard
Hollywood, California

Dear Mr. Sennett:

We have just completed the first half of our series presenting the work and ideas of American film directors - ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS. We are proud that it was very successful, due primarily to the splendid cooperation and enthusiasm of the Screen Directors Guild and to the directors themselves who participated here. We were fortunate in having such men as Fred Zinnemann, Vincente Minnelli, and Willard Van Dyke to show and talk about their own films; Stephen Bosustow to talk about UPA; Reuben Mamoulian to discuss D. W. Griffith, Mitchell Leisen on Cecil B. de Mille and Kenneth Macgowan to talk about John Ford. Being an unprecedented study of the American film director, with the directors participating, there has been a great deal of enthusiasm by the press as well as individuals and groups here, in New York, and throughout the country.

As I told you earlier the idea for this series is based upon the exhibition of the same title that Frank Stauffacher did for the State Department and the Smithsonian Institution in 1952, for distribution in Germany and South America. We have used the men he selected to represent the dominate themes in American film traditons. We also are planning to incorporate the material from the exhibit, with the more intimate and direct knowledge brought forth by the directors themselves, into a book on the American film director.

As you know from my previous letter you are one of the directors we are planning to present. We have set September 10 as the date for the presentation of your work. This is the first evening of the series. We would be most happy if you could be our guest speaker for that program. I realize this is some time away, but if there is a possibility that this

date might fit into your schedule and that you would enjoy coming to San Francisco to be our speaker for that evening on you we would be most grateful. We are able to pay your traveling expendes and hotel accomodations for the trip here. The series will start September 10 and continue for six additional weeks. Those evenings where the director talked about his own work, instead of some one else talking about him, were undoubtly the most rewarding.

As for the films we might show - we would like to leave this choice up to you. Fred Zinnemann showed his THE SEARCH; George Stevens and Vincente Minnelli brought selected sections from a number of their films. Your films being shorter, we would welcome your selection of which you would prefer shown. This is up to the director - and also depends upon which films are obtainable at this time. We ask your suggestions and welcome any ideas you may have on any aspect of the evening.

We have received the kindess cooperation from the Screen Directors Guild and I'm sure Mr. Joseph Youngerman will be glad to answer any questions you may have.

We look forward to hearing from you and we hope you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

cc: Mr. Joseph Youngerman

July 8, 1954

Mr. Mack Sennett
7021 Hollywood Boulevard
Hollywood, California

Dear Mr. Sennett:

As you know from my letter of May 28 we are planning an evening on the film series ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS here at the Museum to be devoted to your work in the film medium.

The date has been set for September 10 - though a later date can be arranged at this time if more convenient - and we most sincerely hope that you will be able to come to San Francisco to be our guest speaker for the evening.

Our problem is that we must have the speakers and dates set by the first week of August and therefore must organize the programs as soon as possible.

We hope very much that you will be able to come and look forward to hearing from you very soon. I believe that Mr. Joseph Youngerman of the Screen Directors Guild was going to telephone you about this and thereby give you more information.

Sincerely yours,

Barbara Stauffacher
Film Department

August 19, 1954

Mr. Mack Sennett
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Sennett:

Mr. Joseph Youngerman of the Screen Directors' Guild has confirmed to us that you will be able to come to the Museum to be our guest speaker on the series: "Aspects of the American Film: The Work of Fifteen Directors". We are very pleased and honored that you will be participating in this series on the American film directors.

The date scheduled for your appearance is Friday evening, November 5, 1954.

Our plan is to present to our audience the individual styles and contributions to the American film from the standpoint of the outstanding directors. This series is based on an exhibition for the State Department and the Smithsonian Institute compiled in 1952 by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat the exhibition in terms of the film directors themselves. You may remember our cooresponence to you at that time. It was a very successful series, primarily due to the fine cooperation and enthusiasm of the directors who came here to talk and show their films.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question- and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section followed by questions. Rouben Mamoulian presented a more formal speech for his talk on D. W. Griffith.

The films, however, we tried to select with the idea of presenting to the audience a title, or several titles, that would be both renown and timeless to the director. With you, it is a more difficult job for us to select a group of films because they are difficult to locate. We could use those

titles circulated by the Museum of Modern Art Film Library, but they have been seen so very often that we thought you might possibly have others that are rarer.

It is necessary that we get the announcement of the series printed next week and also notify the newspapers of the details of the series. Therefore, we would very much appreciate hearing as soon as possible about the films to be shown and any other matters you might wish to discuss.

Many thanks for your interest and kind cooperation.

Sincerely yours,

Barbara Stauffacher
Film Department

MACK SENNETT

7021 Hollywood Blvd.
Hollywood 28, Calif.
September 2, 1954

Holly 3-1171

Miss Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Miss Stauffacher:

Owing to the fact that I have a book to be released by Doubleday Publishers in November, I regret that I cannot make any definite dates at the time you suggested as I may be in the East.

Yours very truly -

Mack Sennett

BIOGRAPHICAL INFORMATION

NAME George Sidney BIRTHPLACE New York, N.Y. BIRTHDAY Oct. 4

HEIGHT 6' WEIGHT 189 lbs. COLOR HAIR Brown COLOR EYES Brown

FATHER Louis K. Sidney OCCUPATION Motion picture executive RESIDENCE Hollywood, Calif.

MOTHER Hazel Mooney Sidney OCCUPATION Housewife RESIDENCE Hollywood, Calif.

EDUCATED New York public schools, New York University.

MARRIED TO Lillian Burns (dramatic coach -- M-G-M), Dec. 20, 1941.

CHILDREN (Names & Date of Birth) None.

CITIES LIVED IN New York, Beverly Hills.

STAGE AND RADIO EXPERIENCE Vaudeville in boyhood.

GEORGE SIDNEY

George Sidney, born into a noted show business family and carried onto a stage by an actress when he was just ten months old, was raised in the entertainment world and became one of the youngest men ever to attain top directorial status in Hollywood.

In addition to bringing to the screen such record-breaking motion pictures as "Bathing Beauty", "Anchors Aweigh", "The Three Musketeers", "Annie Get Your Gun", "Show Boat" and "Young Bess", he was elected president of the Screen Directors Guild in 1951, ~~and~~ re-elected in 1952, and again in 1953.

Born in New York City on Oct. 4, son of Louis K. Sidney, now a noted motion picture executive with M-G-M, and Hazel Mooney Sidney of the remembered Mooney sisters. He is the grandson of Louis K. Sidney, Sr., stage producer, and Henry Mooney, who was an attorney and also a producer of tent shows.

Sidney recalls how the stage and motion pictures held an early appeal for him when his father was managing large film houses in New York. He would sneak into darkened theaters during the day and work out musical scores on the theater organs. He was only seven, however, when he introduced himself to the creative end of motion pictures by obtaining -- and all by himself -- a part as a small Indian companion to Tom Mix in one of that star's thrillers.

With "the theatre" in his blood, he never missed an opportunity to take advantage of a vaudeville job or anything else theatrical. A formal education never appealed to him, though he attended New York University for a time after studying in New York public schools. He still hopes to enroll in a university some day and study for a degree.

His parents first moved to Hollywood when he was 14. He said that he wanted to direct pictures, but he had to be satisfied with employment as a messenger boy. That was his start, and he made the most of it by learning as he talked with executives, stars, technicians and observed the work of various departments.

In turn, he worked in the production, sound and cutting departments, then became an assistant director and in 1933, began directing film tests. This marked his first big step toward his chosen objective.

Among the first tests he directed were those of Judy Garland, Rosalind Russell, Robert Taylor, Lana Turner, Kathryn Grayson, Red Skelton and Van Johnson. His results led him to an important post with Pete Smith, and to directing shorts. Among those for which he was highly praised was the 1940 Academy Award winner, "Quicker'n a Wink". Then came his first feature-length assignment, "Pacific Rendezvous", in 1942. His hit pictures -- including musicals, straight dramas and action-packed adventure stories -- flowed in a steady stream from that date forward.

On Dec. 20, 1941, he was married to Lillian Burns, M-G-M dramatic coach, with whom he worked during his early years as a test director. They live in Beverly Hills.

***

TINTYPE

GEORGE SIDNEY...Is seldom seen without a pipe in his mouth...never misses a theatre performance in his vicinity...nor a picture...photography is his pet hobby...takes pictures on the set while directing... three national magazines have published groups of them...other interests are many and diversified...including antiques, a large theatrical library and one of the most complete phonographic record collections in the country...is noted for his quiet, apparently easy-going but intensely sincere manner of working.

***

PICTURES

"PACIFIC RENDEZVOUS", 1942

"SKYWAY TO GLORY", 1942

"FREE AND EASY", 1942

"PILOT NUMBER FIVE", 1942

"THOUSANDS CHEER", 1943

"BATHING BEAUTY", 1944

"ANCHORS AWEIGH", 1944

"THE HARVEY GIRLS", 1946

"HOLIDAY IN MEXICO", 1946

"CASS TIMBERLANE", 1947

"THE THREE MUSKETEERS", 1948

"THE RED DANUBE", 1949

"KEY TO THE CITY", 1949

"ANNIE GET YOUR GUN", 1949

"SHOW BOAT", 1950

"SCARAMOUCHE", 1951

"YOUNG BESS", 1952

"KISS ME KATE", 1953

PLEASE DETACH BEFORE DEPOSITING
NO OTHER RECEIPT NECESSARY

SAN FRANCISCO MUSEUM OF ART

WHEN DETACHED AND PAID THE ABOVE CHECK BECOMES A RECEIPT IN FULL PAYMENT OF THE FOLLOWING ACCOUNT.

DATE	DESCRIPTION	AMOUNT OF INVOICE	DISCOUNT	OTHER DEDUCTIONS	AMOUNT OF CHECK
	Advance against final fee - ART IN CINEMA, Series Eleven	25.00			25.00

November 15, 1954

Mr. Joseph von Sternberg
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. von Sternberg:

All of us want to thank you most sincerely for coming up on November 5 to be our last guest speaker on the series. And may I say, in all sincerity, that your talk here was undoubtly one of the best that we have had throughout either of the series of directors.

In a few days we will send your tape recording to the Screen Directors' Guild, but I first want to re-record the tape as you will recall I mentioned. We will also send the photos of you, which I think you'll like.

A couple of days ago I ran across an issue of "Films In Review" (October, 1952), which contained the article "On Life and Film" which you wrote from a manuscript dated 1939. I found it extremely good, and wished that I had come across it before; especially regarding material for the program notes for that evening.

Allow me to say again how wonderful the audience felt about that last evening with you. I have heard so many good comments.

Many thanks, and kindest personal regards from my wife and myself.

Most sincerely,

Frank Stauffacher

FS:bs

August 19, 1954

Mr. King Vidor
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Vidor:

Mr. Joseph Youngerman of the Screen Directors' Guild has confirmed to us that you will be able to come to the Museum to be our guest speaker on the series: "Aspects of the American Film: The Work of Fifteen Directors". We are Very pleased and honored that you will be participating in this series on the American film director.

The date schedules for your appearance is October 8, 1954.

Our plan is to present to our audience the individual styles and contributions to the American film from the standpoint of the outstanding directors. This series is based on an exhibition for the State Department and the Smithsonian Institute compiled in 1952 by Frank Stauffacher and circulated in Germany and South America. Early this year we sought to repeat the exhibition in terms of the film directors themselves. You may know about these seven programs during last spring. It was a very successful series, primarily due to the fine cooperation and enthusiasm of the directors who came here to talk and show their films.

As to the format of these programs, we left it up to each director's individual desire. Whether a formal address or an informal question-and-answer period - it made no difference. Fred Zinnemann showed THE SEARCH and then asked for questions; George Stevens and Vincente Minnelli showed selected scenes from a number of their films, with a few words between each section followed by questions. Rouben Mamoulian presented a more formal speech. The talk generally took about half an hour; the entire program from two to two and a half hours.

The films, however, we tried to select, with the idea of presenting to the audience a title, or several titles, that would be both renown and timeless to the director. We realize the difficulty in sometimes obtaining older prints. However, would you like to show sections from HALLELUJAH, THE CROWD and OUR DAILY BREAD? Or, perhaps, you might like one only, as the film to be presented with your appearance.

It is necessary that we get the announcement of the series printed next week and also notify the newspapers of the details of the series. Therefore, we would very much appreciate hearing as soon as possible about the films to be shown and any other matters you might wish to discuss.

Many thanks for your interest and kind cooperation.

Sincerely yours,

Barbara Stauffacher
Film Department

KING VIDOR 1636 SUMMIT RIDGE DRIVE BEVERLY HILLS, CALIF.

September 10, 1954

Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Please forgive my delay in answering your letter of August 19th. In rereading your letter my interest is revived in the opportunity to participate in this most interesting program but unfortunately I must decline until some later date. For three years now I have been planning a trip to Rome to discuss a projected film I have in mind to be made in Southern Italy and the opportunity has now arrived. I plan to be enroute before the latter part of this month.

I expect to be gone from two to three months and if the series continues after this time, I would then welcome the opportunity of appearing before your group.

Sincerely yours,

King Vidor

KV:fs

September 14, 1954

Mr. King Vidor
1636 Summit Ridge Drive
Beverly Hills, California

Dear Mr. Vidor:

Thank you for your letter of September 10.

We are disappointed that you will not be able to come to San Francisco for this series on film directors - but most happy for you that you are going to Rome.

Perhaps, as you say, you will be able to participate in this series at some later date. We hope so.

Many thanks for your interest.

Sincerely yours,

Barbara Stauffacher
Film Department

October 18, 1954

Mr. William Wellman
c/o The Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Mr. Wellman:

On behalf of those of us here at the Museum who have worked on this series of Art In Cinema showings, I would like to express our deepest and most sincere gratitude for your cooperation and for the truly splendid evening you provided for the Art In Cinema audience.

Kindest personal regards and thanks from Mr. Stauffacher and myself.

Sincerely,

Barbara Stauffacher
Film Department

December 17, 1953

Mr. William Wyler
451 La Cienega Boulevard
Los Angeles 48
California

Dear Mr. Wyler:

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher who is also associated with the San Francisco Museum of Art.

We are now planning to have a film series this Spring based on this same theme here at the Museum. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films.

Our big problem is obtaining films that are out of circulation commercially. Being entirely an educational function, we can draw on the Museum of Modern Art Film Library, various 16mm distributors, and even in some cases, regular theatrical distributors, to the extent of the availability of a particular film. But many of them are obviously not ordinarily available, and we are inquiring about this.

Are there any prints of these of your films available anywhere - such films as DEAD END, WUTHERING HEIGHTS, THE HEIRESS?

The films will be shown only once. We are able to pay a reasonable rental fee. It will be most unfortunate if these films of outstanding interest and importance can no longer be seen.

Any ideas you may have will be most appreciated. In the event you can suggest an appropriate speaker on your films and your approach to films, or if you would consider speaking yourself, we would be most interested in hearing about it.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with this project.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411
CABLE ADDRESS "FAMFILM"

WILLIAM WYLER
PRODUCER-DIRECTOR

January 8, 1954

Miss Barbara Stauffacher
Film Department
SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Please forgive the delay in answering your letter of December 17th, the reason being that I was out of town over the Holidays. Naturally I am most interested in your proposed film series devoted to the works and ideas of directors.

I am afraid I can be of little assistance to you in securing prints as I have none in my possession, but can only suggest the respective distributors with whom you must be familiar. However, I see no reason why these distributors should not make films available to you for the purpose which you explain, particularly if you are in position to pay them a rental fee. If you have failed in your efforts to obtain films of mine through the regular channels, I will gladly make efforts to secure them for you if you will let me know which pictures you particularly wish to show.

I am unable to suggest anyone who would be an appropriate speaker on the subject of my films, nor can I promise to appear myself; although, if you will give me more details concerning this project and the approximate dates, I will gladly make an effort in that direction, provided I am not in production with a picture at the time.

Wishing you every success with your project, I am

Very sincerely yours,

William Wyler

WW:k

January 21, 1954

Mr. William Wyler
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38
California

Dear Mr. Wyler:

Many thanks for your good letter of January 8 and your interest in our film series.

Dates have been set for the series entitled "Aspects of the American Film: Fourteen Directors". We have divided the series into two parts: the first will be this Spring, the second next Fall. The date we have scheduled to show your films will be Friday, October 8, 1954. I realize this is rather far off but it is necessary to make the plans at this time.

We would be most happy and proud if you could manage to come to San Francisco at that time to be our guest speaker. As far as we know this is the first time a program on the study of film directors' work and ideas has been presented in this country and we hope very much that the directors themselves can come and be a part of it.

The evening would be arranged in any way you think best. Perhaps you can choose that film of yours which you consider your best and we could show it and you talk about it. What do you think? Naturally we will pay your expenses. You could fly up on Friday, stay the night, and return the next day if that is convenient. I realize it is very far off in time to be too definite.

We are extremely anxious to hear what you think of this and hope very much that you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411
CABLE ADDRESS "FAMFILM"

WILLIAM WYLER
PRODUCER-DIRECTOR

January 29, 1954

Miss Barbara Stauffacher
SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Your letter to Mr. Wyler arrived a day after he went to Washington, D.C. However, he will be back in about two weeks, and at that time I shall bring your letter to his attention.

Yours very truly,

Bernice Kenneth, Secy.

May 28, 1954

Mr. William Wyler
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38
California

Dear Mr. Wyler:

We have just completed the first half of our series presenting the work and ideas of American film directors - ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS. We are very proud that it was most successful, due primarily to the splendid co-operation and enthusiasm of the Screen Directors Guild and to the directors themselves who participated here. We were fortunate in having such men as Fred Zinnemann, Vincente Minnelli, and Willard Van Dyke to show and talk about their own films; Stephen Bosustow to talk about UPA; Rouben Mamoulian to discuss D. W. Griffith, Mitchell Leisen on Cecil B. de Mille and Kenneth Macgowan to talk about John Ford. Being an unprecendented study of the American film director, with the directors participating, there has been a great deal of enthusiasm by the press as well as individuals and groups here, in New York, and throughout the country.

As I told you earlier the idea for this series is based upon the exhibition of the same title that Frank Stauffacher did for the State Department and the Smithsonian Institution in 1952, for distribution in Germany and South America. We have used the men he selected to represent the dominate themes in American film traditions. We also are planning to incorporate the material from the exhibit, with the more intimate and personal knowledge brought forth by the directors themselves, into a book on the American film director.

As you know you are one of the directors we are planning to present. We have set October 15 as the date for the presentation of your work. We would be most happy if you could be our guest speaker for that evening. I realize this is sometime away, but if there is a possibility that this date might fit into your schedule and that you would enjoy coming to San Francisco to be our speaker for that evening we would be most grateful. We are able to pay your traveling

expenses and hotel accomodations for the trip here. The series will be held from September 10 through all the Fridays in October and as it is still early we can easily exchange this Friday, the 15th, for another if it would be more convânient. Those evenings where the director talked about his own work, instead of someone else talking about him, were undoubtly the most rewarding.

As for the film or films we might show - we would like to leave this choice up to you. Fred Zinemann showed his THE SEARCH; Vincente Minnelli and George Stevens brought selected sections from a number of their films. This is up to the director - and also depends upon which films are obtainable at this time. We ask your suggestions and welcome any ideas you may have on any aspect of the evening.

We have received the kindess cooperation from the Screen Directors Guild and I'm sure Mr. Joseph Youngerman will be glad to answer any questions you may have.

We look forward to hearing from you and we hope you will be able to come.

Sincerely yours,

Barbara Stauffacher
Film Department

cc: Mr. Joseph Youngerman

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOllywood 9-2411
CABLE ADDRESS "FAMFILM"

WILLIAM WYLER
PRODUCER-DIRECTOR

June 28, 1954

Miss Barbara Stauffacher
SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2, California

Dear Miss Stauffacher:

Many thanks for your letter of May 28th. I have been away on a short trip to Europe, and have only just returned, - hence the delay in answering.

I am planning to start a picture sometime in September, or early in October, and, therefore, it would be impossible for me to come to San Francisco.

I hope another opportunity will present itself at some other time in the future as I would like to encourage the sort of thing you are doing, and be helpful whenever possible.

Many thanks for your kind invitation.

Sincerely yours,

William Wyler

WW:k

July 8, 1954

Mr. William Wyler
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wyler:

Many thanks for your letter of June 28.

And we regret very much that you think you will not be able to come to San Francisco. The unfortunate thing is that we find that we really must cancel those programs, though they have been announced, where the director himself is not able to talk about his work. To have a substitute speaker, unless he is vitally close to the director, talking about the films and the ideas involved in them simply does not convey what we are trying to do in presenting this review of the American film through the creative directors.

If there is any possibility that your next film gets a late start and that you might be able to get to San Francisco on the first night of the series, September 10 or perhaps the second night, September 24, that would certainly be very fine. We can still shift dates at this time.

Our problem is that we must print the announcements during the first week in August and therefore must get everything settled before to long.

If you see any chance to come please let me know as we dislike having to make a replacement director take your place.

Thank you again for your kindness and interest.

Sincerely yours,

Barbara Stauffacher
Film Department

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411
CABLE ADDRESS "FAMFILM"

WILLIAM WYLER
PRODUCER-DIRECTOR

August 16, 1954

Miss Barbara Stauffacher
Film Department
SAN FRANCISCO MUSEUM OF ART
San Francisco 2, California

Dear Miss Stauffacher:

I must apologize for not answering your letter of July 8th sooner, but the pressure of work involved in preparing THE DESPERATE HOURS for production has been stiff. The film will go into production in late September or early October, and thus I know it will definitely be impossible for me to get to San Francisco at any time this Fall. Therefore, I can only suggest -- some other time.

Again may I commend you for the kind of work your museum is doing in bringing film-makers and film watchers into closer speaking communication.

Many thanks for your kind invitation.

Sincerely yours,

William Wyler

WW:k

August 18, 1954

Mr. William Wyler
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Wyler:

Many thanks for your letter of August 16.

Although we sincerely regret that you will not be able to be here for this directors' series we certainly realize that you are under pressure with THE DESPERATE HOURS and we hope that perhaps you will be able to come to our Museum at some later series.

Mr. Joseph Youngerman of the Screen Directors' Guild has been helping us to shape up this series and it should be quite good.

We appreciate your interest in these film presentations - and again - perhaps you can participate at some other time.

Sincerely yours,

Barbara Stauffacher
Film Department

May 28, 1954

Mr. Joseph Youngerman
Screen Directors Guild
9123 Sunset Boulevard
~~Beverly Hills,~~ California

Dear Joe:

Suddenly I realized that we had better start in on the second half of the series - so I wrote the enclosed letters. We should get the announcements printed and in the mail by the first week in August and that gives to two months in which to get the men and dates set.

You will see that the letters are almost all the same, except for dates, etc. What do you think? Do you think these men will come? They are the remainder of the "15 Directors" and are as your know on the printed announcement as coming, or at least their films are coming, for the fall half of the series. Many tickets have been sold to this second half already on the strength of their names and the interest they arouse.

I also wrote a note to Lou Smith to see if George Stevens would want to come. He has come up for us twice and I feel we really can't ask him again unless he really wants to come.

You suggested when you were here that if I sent the letter to Disney to you, that you could get it to him. You will remember that I had told you the previous letter I sent was intercepted, and put to death, by his publicity director, Mr. Joseph Reddy. I wish you good luck.

In the cases of Sennett, Capra, and Huston - I wrote them last December when we were first starting this project going and never heard from them. Wyler answered with interest, but it never got further.

About the Robert Flaherty evening - I want to see if we can avoid someone's fare from New York. The Flaherty Foundation said that John Housman spoke at the Museum of Modern Art on Flaherty as a friend and was very good. So I wrote him. That letter is also enclosed.

How do you feel about all this? I hope the letters are okay. Frank wants to come down to talk to you and work things out, but by the time he goes to New York and returns there won't be time to get things set by August 1st. So here goes -

And my sincerest personal thanks for your help on the first half of the series and now in anticipation for your help and kindess for the rest of the series.

Sincerely,

Barbara Stauffacher

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9123 SUNSET BOULEVARD - HOLLYWOOD 46, CALIFORNIA - CRESTVIEW 5-1125

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DON WEIS
EMMETT EMERSON
DICK MODER
GEO. MARSHALL III

June 8, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

I am in receipt of your latest correspondence of May 28th, and I most assuredly hope the response and results with those selected for the second half of the series are as successful as the first part of the series.

By the way, Frank, I have never received a check covering Fred Zinnemann's transportation expense. I realize this is probably a clerical oversight. His air fare amounted to $38.90 which I paid--I would appreciate your checking into this matter.

Kindest personal regards.

Sincerely,

Joseph C. Youngerman

Joseph C. Youngerman
Executive Secretary

JCY/h

June 9, 1954

Mr. Joseph Youngerman
Screen Directors Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

Thank you for your letter of June 8.

The check covering Fred Zinnemann's transportation - $38.90 - was sent a few days ago. You should have it by now. I realize, perhaps, why some of the mail from us is delayed. I have been writing Beverly Hills instead of Hollywood.

Yes, let's hope that the response on the second half of the series is as fine as for the first. I believe I told you that John Houseman will speak as a friend on Robert Flaherty. But I have not yet heard from any one else.

All best.

Sincerely,

Barbara Stauffacher
Film Department

June 22, 1954

Mr. Joseph Youngerman
Screen Directors Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

Frank will fly to Los Angeles Monday morning, June 28, and remain there until Thursday, July 1, when he leaves for New York.

He will phone you when he arrives and looks forward to seeing you while he is there.

Sincerely,

Barbara Stauffacher
Film Department

Screen Directors' Guild of America (INCORPORATED)

9123 SUNSET BOULEVARD • HOLLYWOOD 46 • CRESTVIEW 5-1125

June 22, 1954

Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Barbara:

We have heard from Walt Disney regarding his speaking this fall in the second installment of the Directors' series. He regrets that he will be unable to participate since he will be deep in production.

However, he has suggested that Jimmy Algar, his director on the True-Life Adventure Films substitute for him. He will arrange for Mr. Algar to speak on the evening of October 22nd if that works out alright for you.

He is waiting to hear from us, so let us know as soon as possible if the above is acceptable.

Best wishes to Frank.

Sincerely,

Joseph C. Youngerman

Joseph C. Youngerman
Executive Secretary

JCY:vd

P.S. Let us know if there are any Directors you are still trying to get so we can help on it.

June 24, 1954

Mr. Joseph C. Youngerman
Executive Secretary
Screen Directors Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

Thank you for your letter of June 22.

It is really to bad that Walt Disney will not be able to come and talk. Frankly, the audience falls off disastrously when the speaker is unknown to them. We were fortunate in having well known speakers for the first half of the series.

I suppose you had better tell Disney okay on Jimmy Algar, and thank you, but it is not a happy thing.

As you know from my letter of the 22nd, Frank will be down Monday and hopes to talk with you about the other speakers. We haven't had much response as yet. Frank Capra wrote that it is too early for him to be able to promise the September date. No word from Wyler or Sennett. I've been holding off from sending more letters until Frank goes to Los Angeles and talks to you and perhaps to them also.

Thank you very much for your offer to help, and Frank will see you about all this.

Sincerely,

Barbara Stauffacher
Film Department

July 6, 1954

Mr. Joseph Youngerman
Screen Directors Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

I'm terribly sorry I didn't get you on the phone last Friday. Many thanks to you and Mrs. Youngerman for your wonderful hospitality and a very fine evening. It was really good to talk with you, and Mr. Segal. We both enjoyed the evening thoroughly.

Frank got off to New York Thursday. But he was not able to contact Capra or anyone else. He kept phoning and no one was in.

Have you had any luck?

A letter from William Wyler was waiting at the Museum. He was very kind and said that he would like to come and thinks the idea is very good, but that he will start production in September or October, and therefore, he can't come. Perhaps, if he is so inclined, we could put him on at an early date. I will write him suggesting that, but I don't think we can put too much hope in it. Do you want to talk to him?

I didn't see James Agee after all, so I still don't know about that evening either. What about Elias Kazan? Is he for it?

Frank suggests Lewis Milestone and William Wellman as wonderful substitutes to talk about themselves.

I am enclosing a revised list of directors and changed a few dates as per our talk the other night. We can work on this for a while and see what comes out.

Again, Joe, many sincere thanks for all your help and kindness. And my best to Mrs. Youngerman.

Sincerely,

Barbara Stauffacher
Film Department

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS - PART TWO

Dates:

September 10	MACK SENNETT	..or KING VIDOR.
September 24	FRANK CAPRA	
October 1	ELIA KAZAN	..in place of Huston.
October 8	GEORGE STEVENS	
October 15	WILLIAM WYLER	
October 22	WALT DISNEY	..if we get Walt Disney we would put him on the last night for a better finish.
October 29	ROBERT FLAHERTY - IRVING PICHEL	

Suggested Substitutes:

LEWIS MILESTONE

WILLIAM WELLMAN

July 7, 1954

Mr. Joseph Youngerman
Executive Secretary
Screen Directors Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

I have written again to all the directors (Wyler, Capra, Agee (Huston), Sennett) reminding them that we must know within the next two weeks whether or not they plan to come to San Francisco to talk.

I did not write to Walt Disney. I leave that to you as I'm afraid my letters never get to him.

I am anxious to hear how you are doing with the "problem". Is anyone coming?

All best wishes and thanks.

Sincerely,

Barbara Stauffacher
Film Department

July 14, 1954

Mr. Joseph Youngerman
Executive Secretary
Screen Directors Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

Have you had any luck? As yet I've not received any answers to my last batch of letters.

We at the Museum thought it might be a good idea to start the series on September 24 instead of September 10. You will remember that the Friday between these two could not be used for Art In Cinema anyway because of a traditional Museum activity that will take place on the 17th in the auditorium. This plan has two advantages: it gives us two weeks more to get the men lined up in and it cuts out the weak spot of starting the series on the 10th and then having to skip the next Friday and then continue. What do you think?

The only thing that would abolish this September 24 - November 5 (this is the new added date) schedule would be if one of the directors could only come on the September 10 date. I suppose we will just have to leave it in abeyance and see how it works out.

I'm very anxious to hear from you and hope that things are really going alright.

Best wishes.

Sincerely,

Barbara Stauffacher
Film Department

Screen Directors' Guild of America (INCORPORATED)

9123 SUNSET BOULEVARD • HOLLYWOOD 46 • CRESTVIEW 5-1125

July 22, 1954

Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Bobbie:

Sorry I haven't answered your letter before this, but I have been busy trying to get Directors lined up. So far, I have George Cukor for the first lecture on September 24th. He would prefer to show one of his films and then follow it with a question and answer period. We are enclosing a list of his credits. If you will let us know which of his films you would like to screen (give us several in order of preference in case prints are unavailable on the first choice), we will get a print for you.

Mack Sennett is set for the final lecture on November 5th and we have Jean Negulesco for the October 29th session. Joe Mankiewicz will be in town in September and we have written him airmail to see if he will be available to take one of the nights during October. We are also working on King Vidor, George Seaton, Henry Koster and Alfred Hitchcock but will let you know later when we have something definite on these Directors.

Best personal regards.

Sincerely,

Joseph C. Youngerman
Executive Secretary

JCY:vd
Encl.

Screen Directors' Guild of America (INCORPORATED)

9123 SUNSET BOULEVARD • HOLLYWOOD 46 • CRESTVIEW 5-1125

July 26, 1954

Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Bobbie:

We have two more speakers for you:

King Vidor	October 1st
George Seaton	October 8th

I am still waiting definite word on Walt Disney, Alfred Hitchcock, Frank Capra, William Wyler, and Joe Mankiewicz. Will let you know when I hear from these people.

Sincerely,

Joseph C. Youngerman
Executive Secretary

JCY:vd

5/30

July 30, 1954

Mr. Joseph Youngerman
Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

Thanks sincerely for your great help on this second half of the Directors' series. It looks as if it is shaping up with a great contingent. Here is a confirmation as far as I see it:

September 24	GEORGE CUKOR
October 1	KING VIDOR
October 8	MANKIEWICZ
October 15	HITCHCOCK
October 22	JEAN NEGLUESCO
October 29	MACK SENNETT

This means six instead of sever programs. I assume it will be okay to move both Sennett and Negluesco up one date respectively. May I try to phone Hitchcock? Maybe that would aid. What is his phone and address?

I still want to have a Robert Flaherty evening, even though his work is not strictly a Hollywood product. The audience would enjoy such an evening, since he is well regarded. I may put it on as a separate single program later on in November. But of course, I don't know yet who could do it, other than his wife, Frances Flaherty or his brother, David, both in New York. However they are very eager to come to San Francisco for such an evening.

Thanks again. We'll contact in a short while.

Sincerely,

Frank Stauffacher

FS:bs

September 20, 1954

Mr. Joseph Youngerman
Executive Secretary
Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

Enclosed copies of the Press Release on this half of the director's series which we just sent out.

Could you possibly make available to us as soon as possible biographies of the directors concerned and stills of them if possible? We will need this information for the press and for program notes.

Thanks a lot.

Sincerely,

Barbara Stauffacher
Film Department

Encl.

SCREEN DIRECTORS' GUILD OF AMERICA. (INCORPORATED)

BOARD MEETING

Sept. 28 1954

Dear Mr. Stauffacher:

Mr. Youngerman tells me that you don't have to worry about William Wellman's hotel reservations and Mr. Youngerman is going to get a print of "The Ox Bow Incident" so you don't have to worry about that either.

Virginia

SCREEN DIRECTORS' GUILD OF AMERICA, (INCORPORATED)

BOARD MEETING

Sept. 29 195 4

RR 5-1600

Dear Mr. Stauffacher:

A print of "The Ox Box Incident" will be delivered to the 20th-Fox Exchange, 245 Hyde Street in San Francisco (c/o Hugo Fratto) on Wednesday, October 6. You can pick it up from him. (This is for Wellman's lecture on Friday, October 8th).

We are sending along with this note, the stills you requested on Wellman and on Merian Cooper.

Virginia

Please return the stills when you are finished with them.

November 1, 1954

Mr. Joseph Youngerman
Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

You should receive the tapes today or tomorrow. They will be: Kelly, Wellman, Cooper, Capra, and Kline. There will still be the final one next Friday, and it will be Sennett, Harold Lloyd, or Buster Keaton.

Kline was very good. He talked very fluently. But we did not draw a full house since Mankiewicz or Negluesco was not there; and we could not get any publicity on Kline since it was too late for the Friday press. Nevertheless, his appearance was excellent, and the audience liked him very well. I want to thank you and Mr. Mamoulian for finding him at the last minute.

As I think I told you, this series is much more expensive than the last one for us. So please realize that we must have an over-crowded house Friday, meaning Sennett or the other two I mentioned above. Of course the press will do well for that. So I hope it can be assured as soon as possible.

These two series on American directors have been widely thought of. "Sight and Sound" in London wants to do a series of articles on the entire group. Luther Nicols is going to do one for Harper's, and some one from Motion Picture Daily also wants to cover it.

Best,

Frank Stauffacher

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ROBERT WISE
WILLIAM WYLER

August 3, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

I have received your July 30th letter, and the way you have set up the dates is almost impossible, as Mack Sennett can be in the program only on November 5th and Jean Negulesco on October 29th.

Assuming you plan to start with George Cukor on September 24th, you will have to have seven instead of six programs, unless you decide to start on October 1st. I cannot secure Hitchcock, and I have not as yet heard from Mankiewicz. However, I could line up Seaton, Daves or Sidney if you like; or if there is anyone else you might want, please let me know, and I'll see what I can do for you.

I would like to hear from you as soon as possible.

Sincerely,

Joe

Joseph C. Youngerman
Executive Secretary

JCY:b

P.S Trying to find someone like Merian Cooper who knows Robert Flaherty.

J.C.Y

August 19, 1954

Mr. Joseph Youngerman
Executive Secretary
Screen Directors' Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

As of now, we have planned on these directors for the coming series, as we said on the phone last Monday:

Friday, October 1	GEORGE CUKOR
Friday, October 8	KING VIDOR
Friday, October 15	MERIAN C. COOPER on Flaherty
Friday, October 22	JOSEPH MANKIEWICZ
Friday, October 29	JEAN NEGLUESCO
Friday, Nov. 5	MACK SENNETT

We will, for the purposes of our now tight announcement date, assume that Mr. Mankiewicz will be as schedules. However, if you can call William Wellman, and get any definite reply to us within a week, we can be more sure about the October 22 program and leave out Mr. Mankiewicz.

Here are the individual letters to each director which you said you can handle better for us. These letters are all rather similar. It will be necessary to get replies from the individuals as quickly as possible in order to get the confirmed announcements off the press for early September mailing here. We must know which films can be announced next week.

Also - and this is quite important - could you please arrange to have sent to us next week photographs and biographies of each of the directors for publicity purposes.

Thanks a lot.

Sincerely,

Frank Stauffacher

FAS:Bs
Encl.

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ROBERT WISE
WILLIAM WYLER

August 23, 1954

Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Bobbie:

We had some unfortunate news today. George Cukor is leaving for India on September 1st and will not be able to fill the date we had him down for.

Will you let you know as soon as I can get a substitute for him.

Sincerely,

Joseph C. Youngerman

Joseph C. Youngerman
Executive Secretary

JCY:vd

Tod Gallander
5-16
PC

November 12, 1954

Mr. Joseph Youngerman
Executive Secretary
Screen Director's Guild
9123 Sunset Boulevard
Hollywood 46, California

Dear Joe:

We all want to thank you for your tremendous help in this last series. It was a great success.

I am sorry that I have not sent the tapes down to you yet. The entire group - Kelly, Wellman, Cooper, Capra, Kline, and von Sternberg - will arrive next week. I will also send the stills that you loaned us throughout the series.

I ~~am~~ can imagine, however, that you are glad it is over, as I am. It was tough to find substitute guest speakers. You did a wonderful job for us.

I am coming down to Los Angeles next week, and I will give you a call, without a long distance phone. Then we can settle everything, whatever it might be.

Again, thanks so very much,

Sincerely,

Frank Stauffacher

FS:bs

Audio Film Classics

DIVISION OF AUDIO FILM CENTER

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Sept. 1st, 1954

Mrs. Frank Stauffacher
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, Calif.

Dear Mrs. Stauffacher:

Contemporary has confirmed MAN OF ARAN, - most famous perhaps of the Flahertys (made the "10 best of 50 years" list at Brussels Festival, April, '51) - for 10/15. They are rather meticulous, so we know you'll receive "best print." We told them very special occasion.

Hope Mr. Schoener received his stills for TIME IN THE SUN: they were airmailed from NY a few days back.

If someone seeks a non-hackneyed "theme" for a series of features sometime, why not "A SERIES OF GREAT BOX-OFFICE FAILURES." Something here to challenge the imagination. I have in mind Republic's MOONRISE, RKO's ABE LINCOLN IN ILLINOIS (for which part Raymond Massey was born), the French GOD NEEDS MEN, - it wouldn't be hard to make a series. And if you want to go from the sublime to the ridiculous, you could have a series of GREAT BOX-OFFICE HITS,"- and lead off with FRANCIS GOES TO THE RACES. Nothing like gentle sarcasm to cement the regard of an audience.

Cordially,

J.A. Wallace